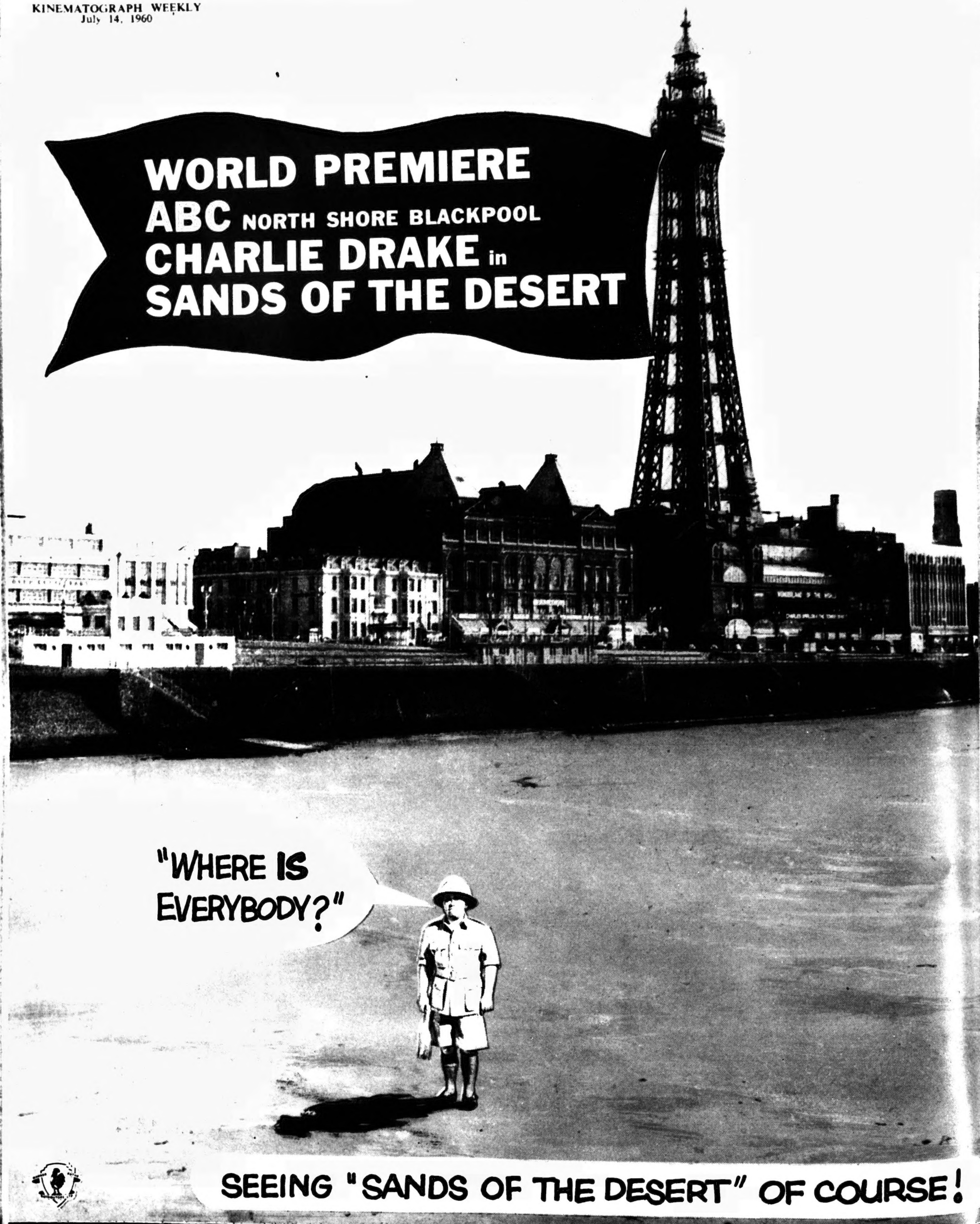
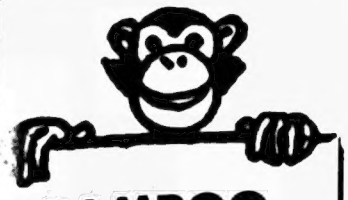
Kine Weekly

MGMphasis on Boxoffice!

Pound your desk and let your superlatives rip in praise of Leo's up-and-coming product! "THE GAZEBO" (Glenn Ford, Debbie Reynolds) is holding over for a third week at the Rialto, to be followed by "THE ADVENTURES OF HUCKLEBERRY FINN" (Tony Randall, Archie Moore, Eddie Hodges). They're released July 25 and August 15, respectively, on the heels of "THE LAST VOYAGE" (Robert Stack, Dorothy Malone, George Sanders, Edmond O'Brien) and "GIRLS' TOWN" (Mamie Van Doren, Paul Anka). Big one in next is "HOME FROM THE HILL" (Robert Mitchum, Eleanor Parker). Meanwhile, "GIGI" keeps extended runs in the top cash bracket. And "BEN-HUR" goes into its eighth month at the Empire, and never a seat unsold!


WORLD PREMIERE
ABC NORTH SHORE BLACKPOOL
CHARLIE DRAKE in
SANDS OF THE DESERT
"WHERE IS EVERYBODY?"
SEEING "SANDS OF THE DESERT" OF COURSE!
ASSOCIATED BRITISH
CHARLIE DRAKE "SANDS OF THE DESERT" also starring PETER ARNE · SARAH BRANCH
Screenplay by JOHN PADDY CARSTAIRS
Produced by GORDON L. T. SCOTT
Directed by JOHN PADDY CARSTAIRS



Kine Weekly

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NEWS HIGHLIGHTS . . .

PRODUCERS POSTPONE TALKS WITH BoT ON CO-PRODUCTION

THE MEETING between producers and the Board of Trade—fixed for July 26—for discussions on the terms of co-production agreements with Italy, France and Germany has been postponed for a few weeks. Producers decided to seek a postponement after Monday's co-production agreement talks with representatives of the Federation of Film Unions.

BFPA general secretary J. P. H. Walton told KINE. there were three reasons behind the move. There was insufficient time to deal with all the outstanding points with the unions; producers wanted time to consider arguments raised by the FFU at the meeting; and both sides have now decided to obtain further information on trade union agreements in other countries.

"We don't want to go to the Board of Trade unless we have reached set conclusions with the unions," said Mr. Walton. "To go to the Board with only half a story would be unsatisfactory all round and as we shall have to have further talks with the FFU we decided the best move would be to postpone the meeting for a few weeks."

May attendances lowest ever

CINEMA admissions fell to their lowest-ever level in May, dropping for the first time to below 10 million a week. The Board of Trade puts the average number of admissions during the month at 9,400,000 a week—1,900,000 fewer than the weekly average in April when attendances reached their highest figure for six months.

The May attendances were 1,600,000 down on the corresponding month last year.

Gross box-office takings fell during the month to a weekly average of £1,140,000, against £1,390,000 the previous month and £1,460,000 in April last year. But they were not the lowest on record. In December last year, when admissions were an average of 9,500,000 a week, box-office receipts were down to a weekly average of £1,100,000.

SCMA wants £2 10s a week rise

CINEMA managers are demanding an all-round pay increase of £2 10s. a week, longer holidays and a shorter working week. These are the principal claims made by the SCMA in their detailed case for a revised agreement, submitted to the CEA on Tuesday.

A £2 10s. a week rise would bring the pay scale for first grade managers up to £11 2s. 6d. and for top grade managers to £22 17s. 6d.

The SCMA submission seeks an additional week's holiday for all grades, bringing the holidays agreement to two weeks after six months' service and three weeks after a year. It also asks for a 44-hour, five-day week.

An increased subsistence allowance is also sought. The society wants the allowance for relief managers, who, because of work, cannot return home at night, increased from 18s. a day for three days or less or four guineas a week to 25s. a day for three days or less or five guineas a week.

It will demand that the new agreement will be for 12 months with six months' notice of intention to terminate.

ECKART BUYS TWIN REGAL CINEMAS

The Twin Regal cinemas, Oxford Street, Manchester, has been acquired by the Star circuit, Derek Eckart told the KINE. on Tuesday.

This unique property with twin auditoria, in the Manchester city centre, was formerly owned by Regal (Manchester) Ltd., of which the late T. E. Robinson was managing director. The Twin Regal, with a total seating capacity of 1,500, has been operated as a first-run situation, showing ABC or National circuit releases. This policy will be continued, stated Derek Eckart, but the management will be brought into line with Star circuit policy.

ABPC's PROFITS DOWN IN TV AS WELL AS FILMS

OF Associated British Picture Corporation's trading profit for the year ended March 31, 1960, £2,347,204 was contributed by the group's television interest against £3,050,692 the previous year.

The remaining £1,413,326 came from the production, distribution and cinema sections, compared with £2,384,030 in 1959.

This is revealed by Sir Philip Warter, chairman, in the corporation's 33rd annual report.

Commenting on the future, Sir Philip states that although it is too early to make an accurate forecast of the 1960-61 results, "the trading figures for the first quarter of the current financial year are rather better than those for the corresponding period last year."

The total trading profits of the group for the year—£3,760,530—were £1,674,192 lower than the previous year. But despite the drop, a final dividend of 40 per cent., less tax, has been recommended, bringing the total distribution to 60 per cent., less tax—the same as last year.

Net profits after taxation (£1,478,392) and other deductions amounted to £1,466,572, against £2,302,825 for 1959.

During the year, expenditure on cinema properties, less realisations, amounted to £473,207 and, in the case of film studios, plant, etc., to £434,744.

The net book values of the fixed assets increased from £17,763,439 to £18,111,763.

Film production, rights, etc., accounted for £1,996,458—£317,314 less. Trade and sundry debtors increased from £1,653,907 to £2,107,710, the rise being mainly in balances owing to ABC Television by advertisers.

Thirteen of the company's cinemas closed during the year under review. Of these, six have been sold, one has been leased, and one converted into a bowling alley.

On the other hand, four cinemas had been acquired, bringing the total number of ABC theatres at March 31, 1960, to 339. More cinemas had been modernised and others were nearing completion, the report adds.

Rank FD appointments

IMPORTANT changes in the sales force of Rank FD have been announced by F. L. Thomas.

Arthur Levy is now assistant sales manager—he was previously branch supervisor for the southern area.

H. G. W. Farmer is promoted to branch supervisor, southern area, and Michael Drennen assumes the post of Birmingham branch manager vacated by Mr. Farmer.

Viewpoint

THE TIME FOR FLEXIBILITY

NOW that the producers of Britain, France, Italy and Germany are agreed on the form of co-production agreements that will be recommended to their respective governments, the stage is set for the negotiation of treaties at government level.

But the successful launching of co-production agreements, even if governments conclude treaties, entirely depends upon the good will of the unions.

The unions here, naturally, are concerned that co-production should not lead to any curtailment of production in Great Britain. The producers have given an assurance that co-production will be additional to and not an alternative for film-making in this country. It is in their interest, as well as of the unions, that this should be the motivating factor for negotiating treaties.

It is right that the unions should protect the interests of members who may be involved in co-production, particularly in countries where conditions of pay and employment are below the standards applicable in Britain; but, as the FBFM annual report also rightly points out, there will be no co-production films "if the treaties have to include a wide range of restrictive safeguards."

The report adds: "Such detailed restrictions are unnecessary because abuses can be avoided by the proposed mixed commissions supervising the operation of the treaties on the lines of agreed principles."

The producers, in reaching agreement, have emphasised that the treaties should allow flexibility so that co-production can be fostered and developed in the light of experience. It is equally important that this principle should be observed by the unions in considering and insisting upon safeguards in detail.

It would be tragic if the unions erected insurmountable barriers against the fulfilment of co-production plans at a time when there is the opportunity to make Britain a major centre of international film-making.

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Long Shots

EVEN the break in the long spell of dry, sunny weather is hardly comforting when contemplating the Board of Trade's statistics for May, showing the lowest weekly average for cinema admissions on record.

The drop to below the 10 million mark for the first time since the war certainly does not support the more optimistic predictions that the point of levelling off in admissions is just around the corner.

The figures underline the problem of the paucity of product of top box-office calibre, particularly acute through May and June.

Indeed, the stark realism of the national box-office return penetrates beyond the façade of apparent prosperity presented by the volume of business in the West End of London and the success achieved by individual films on general release.

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ALTHOUGH writing without prior knowledge of the content of the annual report of the National Film Finance Corporation, due at the end of the week, I anticipate that the continuing decline in admissions will be reflected in the account of the year's working.

I do not suppose for one moment that the NFFC has reached the point where it cannot continue to function within the limitations imposed by the government, but in the circumstances it does seem highly improbable that the corporation has not incurred some loss on the loan account during the period under review.

However, as the producers do not seem unduly concerned about the NFFC's immediate loan-making potential, it is my guess that there is sufficient in the kitty to keep the wheels turning, even if the pace is gradually slowing.

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THE Films Bill, which will consolidate all the Acts up to date, is due for its second reading in the House of Commons tomorrow (Friday).

Sir Reginald Manningham-Buller has charge of the debate and, according to my Parliamentary correspondent, the government does not anticipate any violent criticism.

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LAST week's news of the Rank and Rediffusion decision to collaborate more closely in the development of a pay-tv system, through the newly-formed Choiceview company, and the establishment of a British Telemeter company, has stimulated considerable trade interest and speculation in the prospects of development in Britain.

An executive of one of the companies involved has received many calls from exhibitors demanding: "What goes on?"

Beyond the knowledge of the initial moves reported last week, he does not know, of course. And no one at the present can confidently predict the decision of the government.

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OF the two possible methods of pay-tv programme transmission, line and broadcast, the line system appears to be faced with fewer problems from the technical standpoint, but it would be a mistake to assume that it is likely to receive favourable consideration in advance of a government decision on long-term policy covering the whole field of television.

The best-informed people interested in the future of pay-tv, inside and outside of the trade, are certain that the government will deal with the subject, since it involves the question of privileged viewing (an important political consideration), together with the other complex questions of future technical standards for television, the utilisation of frequencies, the renewal of the BBC charter and the ITA mandate, and the establishment of additional "free" TV channels.

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ALTHOUGH the question of pay-tv was not on the agenda for Wednesday's meeting of CEA general council, it was thought that it might be raised under the heading of "Any other business."

There can be no doubt as to where the circuits stand as far as the independent membership is concerned, opinion is sharply divided. On the one hand are those who fear the consequences for the cinema side of the business and, therefore, are strongly opposed to pay-tv. On the other are those who are seriously considering the possibility of participating in local franchises if and when the opportunity arises.

It is likely that the former will press the CEA to adopt a policy of compaigning against the introductions of pay-tv, as has happened with the exhibitor associations in the U.S.

Even at this time of uncertainty, it would be unrealistic to deny the inevitability of pay-tv in one form or another, as an entertainment service to the public.

For this reason, and in view of the division of interest in the membership, it is hardly feasible that the association, as a matter of policy, could be voted into supporting a campaign of opposition against the development.

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THE farce of the decisions of the jury at the Berlin Festival points, once again, to the need for the International Federation of Film Producers' Associations to take a much tougher line in dictating the terms for the appointment of the adjudicating panels as well as keeping a tighter rein on the general rules and the number of recognised festivals.

Even before the Berlin decisions were made known, BFPA president Arthur Watkins warned of the controversial nature of previous award decisions and their threat to the prestige of the established festivals as well as their effect upon the producers' support, in a talk regarded as the most objective contribution to the open conference held during the festival.

The incredible way in which the jury reached its verdict in Berlin will add spice to the review of festivals which is on the agenda for the next meeting of the Federation during the San Sebastian festival.

It is to be hoped that the Federation will thrash out a stronger policy for the control and restriction of the number of competitive festivals

Warm tributes were paid to Columbia Pictures' veteran technical manager, H. H. Fullilove, at a luncheon to mark his retirement after 19 years with the company. M. J. Frankovich and heads of all departments were present. In addition to a cheque presented by the Board of Directors, Mr. Fullilove also received a presentation of garden seats, to which contribution had been made by the head office staff of the company. Left to right: Ken Hargreaves, H. H. Fullilove, M. J. Frankovich and E. J. Bryson

which is compatible with the availability of product of competition calibre.

Otherwise the parade of festivals will become meaningless for the industry.

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HAPPILY, Britain's entry, "The Angry Silence," which achieved the distinction of two important awards, was accorded an unprecedented demonstration of approval following the announcement of the Golden Bear award received by the audience in astonished silence—a devastating condemnation of the jury's verdict.

In consequence, the British entry has probably gained more than it would have done had it been given the major award.

It is equally unbelievable that the jury chose to ignore the superb production of Stanley Kramer's "Inherit the Wind."

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THE concise, well-written annual report of the Federation of British Film Makers not only records the achievements, and the disappointments, of the Association's year, but also offers pertinent comment on outstanding issues which are the subject of controversy in the trade.

For example, the report is sharply critical of the policy of the NFFC.

The conference between the corporation and producers to discuss difficulties served no useful purpose, according to the report.

And the Federation reiterates its view that the corporation interprets its mandate too rigidly. As a matter of fact, it has again raised a number of points of criticism in a letter recently sent to the corporation.

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ON the subject of the distribution and exhibition, the report shows, through Board of Trade statistics, how producers have been less favoured, compared with other sections of the trade, in the sharing of box-office earnings, as a result of the decline in admissions.

In promising full support to the distributors in any steps taken to remedy the unsatisfactory position, the report refers to the "scandal of inadequate Sunday film rentals."

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ON the question of the distribution of the production levy, the CEA proposal for a more equitable sharing of the fund, although rejected by the Board of Trade, has some support within the Federation.

Lord Archibald pointed out that the opinion of membership was equally divided and the Federation, therefore, could argue both sides of the case with equal force.

However, the real difficulty was finding a practical formula. But as the proposal had some merit the Federation had decided to appoint a sub-committee to investigate possibilities.

We are particularly appreciative of the Federation's gesture in including in the report a note of thanks to the trade press for respecting confidences as well as reporting the affairs of the Federation.

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A CONTEMPORARY in film trade journalism, Glenn Ireton, editor and publisher of the *Far East Film News*, has been warmly welcomed by the trade during his first visit to London in company with his charming Japanese wife.

Mr. Ireton's English language trade paper, serving the many territories in the Far East, is a strong supporter of the British industry. To express appreciation of Mr. Ireton's services to the British trade and to The Rank Organisation in particular, John Davis entertained him at a dinner party at which the visitor had the opportunity of meeting the organisation's executives.

On the following day, Mr. Davis hosted a luncheon in Mr. Ireton's honour which was attended by leading figures in British entertainment. Among the guests, for example, were Paul Adorian and T. M. Brownrigg of Associated-Rediffusion, Lew Grade of ATV, and BBC executives, as well as familiar film industry personalities such as Cecil Bernstein, Ralph Bromhead, Jimmy Carreras, Nat Cohen and Stuart Levy, Cyril Edgar, Jack Goodlatte, David Kingsley and Victor Hoare, Sam King, Macgregor Scott, George Minter, Mick Shipman, Sol Sheckman and Arthur Watkins.

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A NOVEL angle to promote the West End opening of "The Adventures of Huckleberry Finn" has been thought up by MGM.

The film has its London premiere on Thursday, July 21, at the Rialto, Coventry Street, and its opening week-end will be marked by a special Saturday morning show for young people at which each child will be accompanied by a famous personality of the press, or the worlds of sport and entertainment.

The point is, of course, that "Huckleberry Finn" is an ideal family show.

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DATE of the SCMA's annual ball, originally set for October 24 at London's Lyceum Ballroom, has had to be put back.

It will now be held on October 27—Hallowe'en Night. And, I hear, the organisers are thinking of planning the ball with a Halloween setting specially for the occasion.—**The Stroller.**

BERLIN FESTIVAL PRIZEWINNERS

Grand Prix (Golden Bear):—"The Rogue of Salamanca" (Spain).

Jury's Special Prize (Silver Bear):—"Les Jeux de l'Amour" (France).

Best Director Prize (Silver Bear):—Jean-Luc Godard for "A Bout de Souffle" (France).

Best Actress Prize (Silver Bear):—Juliette Mayniel (France) in the German film "Kirmes."

Best Actor Prize (Silver Bear):—Fredric March in "Inherit the Wind" (USA).

OCIC Prize:—"The Angry Silence" (Britain).

FIPRESCI Prize.—"The Angry Silence" (Britain).

DOCUMENTARIES

Golden Bear for best long documentary:—"Faja Lobbi" (Holland): director: Herman van der Horst.

Honourable Mention: —"Mandara, Magic of Black Wilderness" (Switzerland).

Golden Bear for short documentary:—"Le Songe des Chevaux Sauvages" (France).

Silver Bears: —"Dr. Spielverderber" (The Killjoy) Germany; "I Vecchi" (The Old Ones) (Italy).

—but audience disagreed!

THIS year's highly successful and stimulating Berlin Festival was marred on its closing night by a jury verdict that met with the disapproval of both the public and the press. The jury ignored Britain's "The Angry Silence," and 2,000 people at the prize award ceremony put them to shame with a vociferous reaction that is likely to be remembered for a long while.

The awards of the jury's Special Prize to "The Love Game" the Best Direction Prize to Jean-Luc Godard for his "Out of Breath," and the Best Actor Prize to Fredric March were received with polite but not over-enthusiastic applause.

Sniggers

The applause changed into sniggers when the French actress Juliette Mayniel was announced as the best actress (for her badly-constructed part in the well-made German picture "Kirmes")—at a festival at which outstanding performances by Jo van Fleet, Jean Seberg, Pier Angeli and half a dozen others were admired.

The jury's complete lack of proportion became even more evident in the award of the Golden Bear to Spain's "The Rogue of Salamanca", a pleasant and polished picture that certainly deserved *a* prize, but not *the* prize. When this was announced the jury must have felt the breath of icy contempt wafting across the cinema.

Only then came the awards by outside bodies and, within seconds, the scene changed as if by magic!—The announcement that the OCIC (Catholic Cinema Office) had given its prize to "The Angry Silence" was greeted with such an outburst of tumultuous applause that the proceedings were interrupted for a few minutes till the house had calmed down a little.

A second and even louder roar of applause came a moment later when FIPRESCI, the International Federation of Film Journalists, awarded its prize also to "The Angry Silence".

Never have I witnessed at a film festival such

continued on page 8

BFPA AND FBFM COUNCIL MEETINGS

Co-production: union support all that is needed now

THE importance of union support in any co-production agreements negotiated by the government was again stressed by BFPA president Arthur Watkins at the association's press conference last week.

Producers, he said, were due to meet the Board of Trade on July 26 (the meeting has since been postponed) to discuss principles they want embodied in co-production agreements with France, Italy and Germany. And by then, he hoped, existing differences with the Federation of Film Unions over certain co-production points would be settled, and they would be able to ask the government to draw up agreements with the three Continental countries as soon as possible.

Mr. Watkins mentioned this when he reported on the successful co-production talks with leading German producers during the Berlin festival.

Documents of the producers' recommendations over Anglo-French and Anglo-Italian co-production agreements to be negotiated by the government had already been submitted to the Board of Trade, he said.

The document on Anglo-German co-productions would be submitted within a few days.

Differences

Referring to the meeting with the FFU—held on Monday — Mr. Watkins stated that if the differences were not settled then, it was hoped that the unions would agree to let co-production plans to go ahead and reconsider the outstanding points later.

He reiterated the producers' view that union co-operation was essential to co-production, adding: 'We as producers, are ready to go. We shall urge the government to lose no time in negotiating these agreements. Once the agreements are signed we can go ahead."

Producers, he said, wanted flexibility in any co-production agreements. Without abusing the idea of co-production they considered that flexibility as far as finances and casting were concerned was absolutely vital.

Originally they had hoped that the first co-productions with France, Germany and Italy would "get under way" by the autumn. "Now it looks as though that is much too soon," said Mr. Watkins. He thought, however, that the first co-productions would begin by the turn of the year.

CEA letter.—Mr. Watkins said the executive council has welcomed a letter from CEA general secretary Ellis Pinkney suggesting a meeting between the two producer organisations and the CEA to consider how exhibitors might usefully comment on production plans.

It was, he commented, a follow-up to the views he expressed at the CEA Summer Conference—that producers and exhibitors "did not get together enough."

Mr. Watkins hoped that as a result of the meeting some kind of joint consultation machinery would be set up to provide for common understanding of each other's problems.

"Just as the exhibitors might make useful comments as far as production plans were concerned, producers may have points they wish to raise on film exhibition."

Quota.—The BFPA received a report of the inaugural meeting of the joint BFPA-FBFM committee appointed to consider the prospects for a quota for British films made specially for television.

The committee was collecting data and would make a full report in due course, said Mr. Watkins.

Festivals.—Mr. Watkins commented at the press conference on views he had expressed at the open forum of the IFFPA during the Berlin festival and said the whole question of festivals would be examined at the international body's general assembly later this month.

There were, he thought, far too many festivals. Last year the IFFPA received 18 applications. This year the figure was 20.

After mentioning that the international association would, in future, strictly enforce its rules, Mr. Watkins referred to the judging at festivals over the past few years.

"Decisions of juries over the past few years have not been as widely accepted as they should be," he said, stressing that it was important for festivals to maintain the confidence and respect of those taking part.

Festivals, said Mr. Watkins, served a triple purpose. They helped to maintain an artistic standard of film production; they brought all sections of the cinema industry together; and they provided a shop window to the world for everyone in the industry.

And if there were fewer of them, the standard would automatically go up.

FBFM to study distribution of the levy

A SPECIAL sub-committee has been set up by the FBFM to examine proposals that the levy distribution regulations be modified to limit the amounts drawn by highly successful films so that more money was available for those that do not do so well.

Federation chairman Lord Archibald declared that opinion within the FBFM was sharply divided. But there was sufficient interest in the proposal—one of the points in the CEA memorandum on the production levy—to justify the setting up of a committee to explore the possibilities of devising a formula for its operation.

Some members, said Lord Archibald, took the view that success could not be rewarded too highly and, therefore, opposed the suggestion.

Others, though, thought a limit should be set on the amount of benefit received by certain low-budget films which were box-office successes.

There were, he added, many good, worthwhile films which did not today make a large gross at the box-office. A little extra from the production fund would make it easier for producers of those films to get their next films set up.

One of the questions asked was: Was it fair for someone to make a horror film for £80,000 which made £200,000 at the box-office to get £80,000 from the production fund?

Reference to the proposal is made in the FBFM's annual report. It states that while the Federation noted the CEA proposal, exhibitors might also have considered the possibility of th more successful exhibitor helping the less suc cessful by a revised method of levy collecting.

FIDO.—Commenting on the question of th percentage charged by a distributor who make a deal with FIDO, Lord Archibald mentione that there had been misunderstandings in som quarters of the Federation's criticisms.

"I should like to make it clear that we ar not challenging the distributors' legal positio in this," he said. "It may well be that i most or all cases the distributors have the lega right."

What the FBFM was saying was that a dea with FIDO was, in effect, more like an outrigh sale.

"No element of distribution was involved, said Lord Archibald. "Therefore, the kind commission appropriate to an outright sale woul be more appropriate to a deal with FIDO tha the percentage applied to distribution involved."

Lord Archibald added that he thought a equitable figure for an outright sale would b 10 per cent., compared with the present averag distributors' charge of 25 per cent.

Waiting for reply

NFFC.—The Federation is at present awaiting a reply to a letter it sent the NFFC "on a particular aspect of its operation."

This was revealed by Lord Archibald at the press conference when he commented on criticisms of the NFFC in the FBFM annual report.

The annual report describes a conference held by the corporation in the summer of last year as "serving no very useful purpose."

It also mentions that during the year there had been many reports of increasing difficulty which independent producers were experiencing in making satisfactory arrangements to borrow from the NFFC.

In the FBFM's view, the corporation interpreted its mandate too rigidly; failed in many cases to recognise the full cost of a film; loaned money on terms which were unnecessarily harsh and too frequently interfered in decisions which should rest with the producer.

Lord Archibald stressed that the criticism was with the board of the NFFC, not the executive, because the executive did not determine policy.

He added: "We have in the past, and we still do, criticise the board of the NFFC for putting too narrow an interpretation on the new mandate it got in the 1957 Act."

Ensuring that there was no default on money borrowed, did not mean the NFFC should not take risks on films, said Lord Archibald.

The NFFC's attempts to avoid any risk o lendings created undue difficulties for producers he complained.

In its annual report the Federation adds tha "undoubtedly this problem will exercise the council to a greater extent in the near future."

Festivals.—The council, at its meeting the previous day, welcomed a report on the enthusiastic reception received by "The Angry Silence" at the Berlin festival. Congratulations were sent to Richard Attenborough and Bryan Forbes.

Members also noted the success of both the BFPA-FBFM and Lion International receptions at the festival.

Because of the importance the Federation attaches to the Karlovy Vary festival, the council decided that, if possible, secretary Andrew Filson should attend. "The Entertainer" is the official British entry at the festival.

Talks.—The invitation from the CEA for discussions between producers and exhibitors on future production plans was welcomed by the Federation council.

Members endorsed views expressed by BFPA president Arthur Watkins at the CEA Summer Conference that there should be closer contact between the two sides of the industry.

News of the Week

Parliament approves the new levy regulations

A SOMEWHAT gloomy view of the film industry's future was taken by John Rodgers, parliamentary secretary to the Board of Trade, in opening a brief debate on the new levy regulations in the Commons late on Monday night.

The regulations were approved unanimously and sent on to the House of Lords, which also passed them on Tuesday. Mr. Rodgers said the number of British films likely to be registered in the next year (October 1—September 30, 1961) would be slightly above the level of recent years.

"Our estimate is that the share of film rentals for producers may increase by between £400,000 and £500,000 in a full year as the result of abolition of ET and after allowing for the decline in attendances which will probably to some extent continue.

"An increase of this order does not, however, mean that film production will turn into a highly profitable business. Apart from a few exceptionally successful films there is evidence that the average run of films—even with the aid of the levy—will hardly recover their aggregate costs."

Mr. Rodgers turned to exhibitors whose share of the box-office, he said, should rise by about £4½ million—£5 million as a result of abolition of tax.

There was no denying that a section of the exhibition industry, particularly small independent cinemas, had been suffering severely.

"Moreover, this section of the industry has in recent times paid little or no ET and will therefore be no better off as a result of abolition. So there is little scope for asking such exhibitors to pay more in levy."

On the regulation concerning distribution of levy, Mr. Rodgers estimated that permission now given to the Agency to invest its funds held pending distribution in Treasury bills should produce an extra £4,000-£5,000 a year.

Mrs. Eirene White (Lab. Flint E.) said there was little to say about the regulations: "For once the trade seems almost unanimous in its approval, and this is so astonishing that it leaves one virtually speechless."

William Shepherd (Cons. Cheadle) said these regulations were the only thing the Board of Trade had ever done for the film industry which had met with almost universal approval. "I am sure there must be a catch in it somewhere which we shall discover later."

ABC's Futurist opens with 'Oklahoma!'

MODERNISED at a cost of £50,000 the Futurist, Lime Street, Liverpool, which was taken over by ABC just over three months ago, was given a fine send - off at a charity reopening performance on Sunday night.

Originally the Lime Street Picture House, which first opened in 1912, it was renamed the Futurist in 1921. The improvements now made leave no doubt about the aptness of the title.

Fanfare trumpeters of the Royal Corps of Signals greeted guests as they arrived. They were welcomed by senior executives of ABC.

Present at this colourful opening were W. Cartlidge, Stanley Mills and senior ABC technicians.

Guests included the Lord Mayor and Lady Mayoress of Liverpool, Ald. J. Leslie Hughes and Mrs. F. O'Neil, Lord and Lady Sefton, and the Chief Constable and Town Clerk of Liverpool.

Following the presentation of "Oklahoma!" in Todd-AO, the guests were entertained to supper in the Forum Cafe.

"Oklahoma!" will be shown at the Futurist for an indefinite period, once nightly, with matinees on Wednesdays, Thursdays and Saturdays.

All seats are bookable. Manager of the Futurist is J. G. Power who comes from the Orient, Birmingham.

Warner-Pathe premiere in Blackpool

WARNER-PATHE staged the world premiere of "Sands of the Desert" at midnight, yesterday (Wednesday), at the ABC, North Shore, Blackpool.

This is Charlie Drake's first picture, and his co-stars Peter Arne and newcomer Sarah Branch, made personal appearances. Gordon L. T. Scott, the producer and John Paddy Carstairs, the director, also attended.

An Associated British production in Technicolor, "Sands of the Desert" is the second Warner-Pathe picture to be premiered in the North this year.

New offices for Ilford in Wardour Street

ILFORD'S Cine and Television Sales Department is now at 201-203, Wardour Street, London, W.1. Telephone: REGent 8731.

C. H. Read and his assistant, T. E. Dodd, will have offices at Wardour Street, and L. J. Wheeler, who is now in charge of Motion Picture Technical Service, will also have an office at this address.

Ban on 'Tom' is lifted

THE Reading Watch Committee has reversed its decision to ban Anglo's "Peeping Tom." It will now be screened for adults only.

● The Picture House, Woodlands, Doncaster, which was due to close this month, will now remain open indefinitely.

DUBLIN OPENING SET FOR 'BEN-HUR'

MGM's William Wyler presentation "Ben-Hur," is to be launched in Dublin in September. It will open with a celebrity-studded gala premiere, in aid of the Centenary Fund of Blackrock College, on September 8, at the Ambassador Cinema, Parnell Street.

The agreement allowing Capitol and Allied Theatres, Ltd., proprietors of the Ambassador, to play "Ben-Hur" for a long-term engagement at this theatre, was signed by Peter Farrell, managing director, and Charles Goldsmith, chairman and managing director of MGM.

"Ben-Hur" will play at separate performances on an advance-booking policy throughout its entire Dublin run. There will also be special students' shows, similar in style to the successful series now running at the Empire Theatre, Leicester Square.

Throughout there will be combined rail and cinema tickets at day-return prices from selected provincial centres.

At the Empire Theatre, Leicester Square, demand for tickets has been so heavy that extra matinees have been scheduled to help cope with the tremendous demand for tickets.

MGM has scheduled a matinee performance—at 2 p.m.—every day (except Sundays), between Wednesday, July 27 and Saturday, September 3 inclusive. Before July 27, matinees will be staged every Wednesday and Saturday at 2 p.m.

PRS tribunal hearing of AIC case

IT IS EXPECTED that the AIC's case alleging discrimination of PRS discounts between itself and the CEA will be heard by the PRS tribunal early in September.

AIC president Harry Mears told the association's council of management this at its meeting last Wednesday when he reported on a meeting he had that day with their solicitors.

The AIC, which has a five per cent. PRS discount, is seeking the same concession as the CEA —7½ per cent.

Levy.—Welcoming the new production levy exemption limit of £250, members said it went some of the way towards meeting one of the association's long-standing complaints.

The association had always protested, said Ald. Mears, that many of its members were called upon to pay the levy although, in fact, they never got the chance to play British films. Lifting of the exemption figure helped correct that situation, although some small independent exhibitors were still affected.

Discussing the new levy regulations, the council decided to ask the Customs and Excise for clarification on what constitutes an educational film.

Vice-president Hugh Orr wanted to know whether Dickensian and Shakespearian films put on specially for schools would qualify for exemption. Also, "Ben-Hur" could be regarded as an "educational" film, it was suggested.

Meetings.—The association has decided to change the dates of its council of management meetings from the first Wednesday in the month to the last Wednesday. Next meeting will be on September 28.

CEA BRANCH REPORTS

Bristol will oppose subscription increase

BRISTOL AND W. OF ENGLAND. — The branch has decided to oppose an increase in subscription rates.

If their resolution fails, branch delegates will give notice that it is Bristol's intention to press for a card vote on this issue.

Councillor S. T. Gamlin, who moved the resolution, believed strongly that the only democratic way to deal with this matter was at the annual meeting which was every member's forum.

R. Trueman-Dicken said the difficulty was lack of information in the branches about facts and figures and how much it took to run the Association.

C. R. Thompson: "Head office can make suggestions about what the subscriptions should be, but it should be referred back to the branches for discussion."

Commented L. V. Crews: "About eight hundred cinemas have closed down and the Association is anxious that it should hold itself in a reasonable financial position."

Mr. Thompson thought that surely the closure of cinemas on a large scale should mean head office expenses were bound to contract.

Sunday charity levy. — Discussing the Bristol application for a reduction in the Sunday charity levy, Mr. Crews said he thought the application would have more weight if supported by facts and figures.

He said that both ABC and CMA had figures of net receipts and admissions showing a reduction over the three previous years.

He thought it would also be a good thing to show what they would have paid if the ET had not been reduced and to say they assumed they would only pay Sunday charity levy on the net amount and not on the tax which the Chancellor was ploughing back into the industry.

Mr. Trueman-Dicken: "The central houses are probably suffering less than the outside houses."

It was agreed to try to get some figures from the suburban cinemas as well to submit to the Clerk to the Bristol Licensing Justices.

Sunday opening.—A letter was read from the Wiltshire County Council agreeing to alter the Sunday opening hours. Previously 5.0—10.30 p.m., opening hours will now be 3.30 to 10 p.m.

Hooliganism.—It was decided that the secretary should write to the Gloucestershire and Wiltshire County Councils applying for the introduction of the model new bye-law. Application would not be made to the Somerset County Council at present.

Mr. Trueman-Dicken: "I would rather that the matter was left in abeyance in Somerset. I haven't experienced this trouble: I think it is best left alone."

Support for Scottish levy resolution

MANCHESTER.—Support was expressed for the Edinburgh and SE Scotland Section resolution welcoming the raising of the levy exemption limit, but deploring the levy increases and asking head office to point out to MPs the anomaly of abolishing entertainments tax and replacing it by an increase in levy.

D. L. Jones, who presided, said there were many of the larger cinemas which could not afford to pay the increase.

"I know there is a call by the producers for more money, but who wants it more than exhibitors?" he asked.

A. J. Rockett pointed out that if there was no levy, or producers did not get enough money from the levy, exhibitors would not get the pictures.

He added: "It is all very well to say get the levy down, but if you do that you will not get the pictures on your screens."

J. Mather: "At one time people would not go to see British pictures, but now they are taking more money that others. We read in the trade press that there may be another 1,000 cinemas closing in America because of shortage of product.

"This will give British producers the opportunity of a bigger hold in the American market. The levy will hit those exhibitors taking more than £250 a week. If I took only £250 a week, I would lose money. The question is how much can we afford to pay.

H. Woolf agreed that extra money was required for the production of British films, but considered that the producers, in pressing for an increase, had rather rushed the matter. Producers, as well as exhibitors, would benefit from the abolition of entertainments tax, and it would have been better for them to have waited a year to get to know exactly what tax abolition meant financially to both producers and exhibitors.

Hooliganism.—The chairman reported that letters had been sent to local authorities in the branch area asking them to adopt a bye-law making unruly conduct in cinemas an offence.

Replies received were satisfactory. Manchester's town clerk intimated that he had sent a copy of the letter to the chief constable "who would be willing to meet you to discuss the problems which you have relating to unruly behaviour in cinemas."

Two authorities, it was stated, asked for evidence of unruly behaviour. Swinton and Pendlebury sent a copy of a letter received from the Home Office stating that the Secretary of State would be glad to have details of the need which has been experienced for the provision.

It was decided to acknowledge the letter from the Manchester town clerk and write to the chief constable for a convenient date for a meeting.

Tax rebate.—A. L. T. Hoyle referred to the promise by renters that exhibitors who had the benefit of the £20 tax rebate would not suffer by the abolition of entertainments tax.

He had written to Mr. Pinkney who had advised him to come to terms with the individual renters. Local renters apparently were not authorised by the head offices to make special terms. If the CEA-KRS made an agreement it ought to be honoured.

It was suggested in discussion that head offices should issue a directive to their branches on how to deal with this matter.

It was farcical that the exhibitor should have to by-pass the local branch manager with whom he dealt nearly every week, to come to some arrangement with the head office.

Insurance.—Mr. Brearley said that under the new contracts exhibitors were responsible for the films from the time they left the renters' offices until they were returned. He had made inquiries about insurance but had found it difficult to get a standard. The insurance companies asked for "all sorts of information."

It was stated in discussion that the carriers would be insured and if the film was destroyed in transit the renters would claim against the exhibitor, but the exhibitor would have a secondary claim against the carrier.

Query on production levy exemption

WEST LANCASHIRE.—The branch wan clarification of the production levy exemptio limit for small cinemas. Does it mean £250 f any week or £250 average based on a yea takings?

One exhibitor stated that with the increase exemption limit and the increase in levy pa ments from one-tenth to one-ninth of the adm sion price over 11d., he would, over a perio benefit to the extent of 18s. 8d. per capac house.

The chairman, Mr. F. Fennell, said the ne terms would undoubtedly benefit many sm theatres, but even the new exemption limit wou not prevent some from incurring a loss on the operations. The CEA was trying to establish th principle that cinemas losing money should no pay the levy.

Bert Lee declared that the position was muc more satisfactory. What had been given wa what this branch suggested at the outset.

J. F. Dobson said he understood that what th small exhibitor would pay in levy and to FIDO would not exceed what was previously paid in entertainments tax, levy and to FIDO.

Statutory levy. — Consideration was given to the resolution from the Scottish branch deploring the increase in the levy payment and recommending that steps be taken to correct the anomaly of abolishing entertainments tax and replacing it with levy. It was suggested that exhibitors should write to their MPs on the subject.

J. F. Dobson said he did not agree with the statutory levy on one section of industry. As the government was pledged to subsidise many industries, directly or indirectly, why not a direct subsidy to help British film production?

The pressure on the exhibitors had put many small cinemas out of existence and now threatened medium-sized independently owned small halls.

It was generally agreed that the supply of American product was too small for this country's needs.

Until more British films could be sold abroad production could not be developed.

Mr. Dobson said that for several reasons he considered there was a good case to be made out for a direct production subsidy.

There was no support for the Scottish branch letter, which was left to lie on the table.

S.O levy.—The meeting was informed that the Preston licensing authority had stated that the Sunday opening charity contribution would remain unchanged for the current year.

Resignation.—G. Finlay (Preston) announced his resignation from the branch treasureship, and this was accepted with regret. It was stated that he would be leaving the cinema trade. J. C Barker (Preston) was appointed his successor.

BERLIN FESTIVAL—continued from page 5

a resounding triumph of a film so sadly ignored by the jury!

This incident appeared especially significant a few days after the FIAPF Conference, at which Arthur Watkins complained that inappropriate decisions of juries seriously affected the prestige of festivals.

A question from the audience whether the system of the public vote adopted in the early years of the "Berlinale" was not more satisfactory and whether a festival without any prize awards would not fulfill its purpose equally well, led to a lively discussion on the subject.

This idea may influence the organisation of future festivals, although Mr. Watkins was doubtful if the prospect of a prize were not an essential incentive for producers to participate.

Following this line of thought, I asked the opinion of Victor Hoare, who said: "I certainly would have sent my film to Berlin even if there were no possibility of winning a prize. After all, we are also sending "The Entertainer" to Karlovy Vary, and Heaven knows how it will go down there . . . " Frank Hoare, president of the ASFP, joined our discussion and added: "In my view a system of reward and punishment is totally out of date—at least for adults . . . "

Apart from the large-scale display of publicity organised by the Lion International, John Stapleton once again did a magnificent job at the British information stand which occupied one of the three best sites. The lavish brochure, "British Films," produced for the BFPA and FBFM attracted a great deal of comment.

Also 500 large brochures marked "Meet The Stars," were distributed on behalf of the ABPC and photographs and information were available on Renown's "Beat Girl." Moreover, many pressmen and festival guests were intrigued by an illustrated two-colour brochure of Gala Films, which was being distributed through the press boxes and explained, among other things, the functioning of the "Gala Film Theatre Clubs."

—Francis Koval.

World Markets

Summer product flush but still a very lean year

NEW YORK—A late check on the product situation shows that, based on both the quantity and quality of pictures, July will be the biggest month for this year for the industry with August a close second. September, according to present available information, will slide off again.

A check with the major film companies shows 27 releases set for July, 20 for August and 18 for September. This compares with 25, 15 and 13 for the same months last year. In quantity, the major companies will release 172 films throughout September, compared with 175 last year; however, foreign-made films continue to dot the release schedules. There will be four imports each month in July, August and September.

The figures continue to bear out exhibitor group predictions that the total releases for 1960 will not total much more or much less than the lean 224 of 1959. Figures on films placed into production by the majors indicate little chance of numerical increases over the next six months.

This emphasises to exhibitors the need for that branch of the industry to create new sources of films.

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ERIC JOHNSTON, president of the Motion Picture Export Association of America, has requested on behalf of his organisation that motion pictures be included among the items to be considered at forthcoming negotiations under the General Agreement on Tariffs and Trade. The request was made to Edward Yardley, secretary of the inter-governmental Committee for Reciprocity Information in Washington.

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ALLIED ARTISTS has announced that it will undertake the most ambitious overseas filming programme in the company's history during the next 12 months, with seven major pictures scheduled to be made on overseas locations.

They are "The Capri Story," to be filmed on that island with Sophia Loren; "Armoured Command," a World War II story to be filmed in France and Germany; "Streets of Montmartre," slated for late summer shooting in the French capital; "Billy Budd," the Melville classic sea story scheduled for England and the Mediterranean; "Marco Polo," to be filmed in Hong Kong, Burma and India; "The Big Wave," a Pearl Buck story set in Japan; and "Crash Boat," a World War II naval drama to be made in Hawaii.

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JOSEPH R. VOGEL, president of MGM, reported that the company, which operates diversified entertainment enterprises throughout the world, has earned 17,168,000 dollars which after interest and U.S and foreign taxes amounted to a consolidated net profit of 7,317,000 dollars during the first three-quarters of fiscal 1960, an increase of 18.8 per cent. over the similar 1959 period.

The new profit amounts to 2.92 dollars a share on 2,505,100 shares outstanding—a 12-year high.

Mr. Vogel forecast a long-range extension of the uptrend. He said that when final figures for the fiscal year ending August 31 become available early in November, he would recommend to the Board of Directors that additional dividend action be taken.

"We expect earnings for the full fiscal year to exceed 3.75 dollars a share, and we have sound reason to believe that fiscal 1961 will produce an even higher return. The strength of our assets and our concrete plans for the future give us every confidence in continued growth," he declared.

"As encouraging as the results of picture distribution have been to date, we see greater opportunities ahead. We've just strengthened our sales set-up and we expect to develop new marketing and promotional methods to take every advantage of our product appeal."

He admitted that pay-tv will be taken up if it proves practical, and he thought it may well turn out to be a big factor some time in the future.

Much of the favourable report could be attributed to "Ben-Hur" which has played only about 60 theatres to date and it has taken in about ten millions in film rentals. He thought it could better the gross being estimated for "Ten Commandments."

Next year the company would re-issue "Gone With The Wind" and the gross could beat figures from previous releasing periods.

Hard-ticket sales next year would come from "King Of Kings" and "Mutiny On The Bounty."

No decision had been taken for the 35mm. release of "Ben-Hur" since it was grossing beyond expectations.

In 1960-61 about 23 features were scheduled for release from the 35 scripts that were at hand and completed.

Fifty million dollars would be spent on the programme.—**Mel Konecoff.**

Unions draw closer on co-production

PARIS.—French technicians unions are drawing closer to the British technicians union's views on co-production.

Henri Back, general secretary of the Federation du Spectacle, which groups technicians of stage and screen, and Mr. Lemoine, who is responsible for film technicians inside the federation, said this week that the British and French unions were in constant contact on co-production.

"The British view that co-productions should only be made over and above normal national production, is reasonable. Till now our great objection to co-productions has been that, artistically, the films are rarely satisfactory and for this reason attendances have fallen steeply."

Mr. Back said: "In the present position of the cinema we see co-productions as a lesser evil among many evils, but there must be some straightening out."

Apparently he meant by this that producers must be stopped from making films in Yugoslavia, Italy and those countries where labour was cheap and working conditions poor.

"We have experience of co-productions which the British unions have not. We understand their point of view and support it."

Mr. Back said that a Seric-Pendennis Franco-British co-production, "The Hands Of Orlac," a kind of curtain-raiser to Franco-British co-production, had run into trouble. The British had sent 23 technicians of various kinds to Nice instead of eight as laid down. The French Ministry of Labour had investigated and the French producer was fined for using foreign labour without a permit.

When the French unions learned that eight French technicians sent to London on the film would sit with arms folded they were very annoyed and took the matter up. This problem appears to have been straightened out.

It seems evident that the French unions, because of the hardening of the British attitude, intend taking a stronger line generally about co-productions although they may be expected to show indulgence towards Franco-British co-productions.—**Henry Khan.**

Exhibitors still press for tax abolition

DUBLIN.—While admitting that cinemas had been given great relief from taxation in the last Budget, the Irish Cinemas Association meant to continue to press for total abolition of Entertainment Duty, according to P. L. Flanagan (Skerries), newly-elected chairman of the association, when addressing members at a luncheon after the annual meeting in Dublin.

Sean O'Sullivan, secretary, in his report, said that cinema proprietors would contribute to the establishment of the national TV service which, in other countries, had been the undoing of the cinema business.

An optimistic note was struck by the doyen of the film trade in Ireland, R. C. McKew, former manager for Rank Film Distributors, who said that he thought that, at first, cinemas would lose a little custom to TV, but, after a short while, TV would not have the effect which the proprietors feared. "It's certainly not going to close you up," he added.—**Maxwell Sweeney.**

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Reviews for Showmen

Edited by JOSH BILLING

New films at a glance

Title and Renter	R.T. and Certificate	Stars	Remarks	Box-Office Angle
*Big Day, The ... ... (British Lion)—British	62 min. (A)	Andree Melly Donald Pleasence Colin Gordon ...	Incisive and snappy business drama describing the shrewd methods adopted by a boss to select suitable employee for Board. Acting first-class, treatment competent, light relief apt, dialogue neat and atmosphere convincing	Very good British "support" (C)
I Passed for White ... (Warner-Pathe)—U.S	91 min. (A)	Sonya Wilde James Franciscus Pat Michon ...	Racial melodrama about a pale-faced negress who contracts a disastrous marriage by posing as white. Direction slipshod and cast uneven, but feminine appeal obvious, title provocative and staging adequate	So-so "double bill" (C)
Noose for a Gunman ... (United Artists)—U.S	69 min. (U)	Jim Davis ... Barton MacLane Lyn Thomas ...	Hard-boiled "outdoors" hingeing on ding-dong battle between gunslinger and lawless cattle folk. Script taut, types virile, fights rugged, love interest logical, climax hectic and presentation realistic	Good "second" (C)
Raymie ... ... (Warner-Pathe)—U.S	72 min. (U)	David Ladd Julie Adams John Agar ...	Piscatorial parable concerning small boy who finds a sound philosophy while angling for a giant barracuda. Tale amusing and morally sound, David Ladd ingratiating as youngster, adults competent and sea and beach backgrounds effective	Good "second" (C)
*†Sands of the Desert ... (Warner-Pathe)—British	92 min. (U)	Charlie Drake Sarah Branch Peter Arne ...	Slapstick extravaganza, sprayed with Technicolor, covering the dizzy adventures and misadventures of travel agent's Cockney clerk in the Sahara. Star versatile, "stooges" eager, direction resourceful, gags evergreen, song number tuneful, staging lush and selling angles strong	Capital British star light booking (C)
†Story of Ruth, The ... (20th Century-Fox)—U.S	132 min. (U)	Elana Eden Stuart Whitman Peggy Wood ...	Large-scale CinemaScope and De Luxe Colour Biblical melodrama, inspired by the imperishable Old Testament story. Script forthright, Elana Eden outstanding, support impressive, treatment sensitive and showmanlike, emotional sweep compelling, highlights moving, dialogue smooth and camera work superb	Excellent general booking (CC)

(C) SUITABLE FOR CHILDREN (CC) EXCELLENT FOR CHILDREN (NC) NOT FOR CHILDREN
* BRITISH QUOTA PICTURE † IN COLOUR

The Story of Ruth

Twentieth Century-Fox. American (U). CinemaScope. Photographed in De Luxe Colour. Directed by Henry Koster. Featuring Elana Eden, Stuart Whitman and Peggy Wood. 11,836 *feet. Release July* 25, 1960

LARGE-SCALE CinemaScope and De Luxe Colour Biblical melodrama approached reverently and relevantly from the distaff side. It tells the imperishable Old Testament story of Ruth, the beautiful idolatress who found God through love, and scores its many significant points by appealing to reason and the heart, and discounting sex and gory spectacle—gimmicks usually associated with films scripted from the Good Book. Elana Eden makes a memorable debut as Ruth; the co-stars and supporting players quickly live down their slightly nasal accents; and the direction is at once inspired and painstaking. The staging, too, meets all demands, while the dialogue cleverly steers a middle course between the archaic and the anachronistic. A great woman's film and profound and showmanlike screen "sermon," it can hardly fail deeply to impress most audiences. Excellent general booking.

Story.—Ruth, a pagan Moabite priestess, listens to stories told by Mahlon, a Judah goldsmith, about his mighty, all-loving, though invisible God of Israel and is enthralled. Later, a Moabite ceremony involving a child's sacrifice revolts Ruth, she runs away and Mahlon is held responsible. The High Priest condemns Mahlon to work in the quarries, but Ruth organises his escape. A pursuing guard mortally wounds Mahlon, but he marries Ruth before he dies. Ruth joints Naomi, Mahlon's widowed mother, when she returns to Judah, and attracts Boaz, a rugged chieftain, but misunderstanding clouds their friendship. Subsequently, Ruth is arrested and charged with idolatry, and Boaz sits in judgment on her, but her accusers are exposed as Moab spies and she is released. Tob, Mahlon's kinsman, exercises his right to claim Ruth in marriage, but she cannot conceal her love for Boaz. During the wedding ceremony, Ruth publicly reveals that she and Boaz spent a night together. Shocked, Tob renounces her, but, after they satisfy the Elders they are innocent of sin, Ruth and Boaz become man and wife. In due course, Ruth's son, Obed, also has a son, Jesse, eventually father of David, the King.

Production.—The picture gives an unvarnished account of a little girl being sacrificed to a flaming god, and shows slaves crushed by a toppling idol at the start, but the early concessions to "the gods" are subsequently eclipsed by tender and poignant descriptions of Ruth's formative years, her love for Mahlon, her growing belief in the God of Israel, her devotion to Naomi, her meeting with Boaz and their ultimate marriage, clearly sanctified by the Almighty. Elana Eden rises to considerable emotional heights as the dark-eyed, proud and sensitive Ruth; Stuart Whitman is a virile Boaz; Tom Tryon makes his presence felt as the short-lived Mahlon; and Peggy Wood, one-time musical comedy star, contributes a moving portrayal as Naomi. Its supporting players cannot be faulted, either. There are occasional flat spots during the second half, but the film's spiritual thread is never strained, let alone broken, and its lofty sentiments, superbly crystallised at the finish, lift it into a class of its own. The settings, both interiors and exteriors, are flawlessly composed, its camera work is impeccable, and the dialogue, which, naturally, embraces the immortal words "Whither thou goest, I will go," spoken by Ruth to Naomi, leaves nothing to be desired.

Points of Appeal.—Holding and uplifting story, powerful and immaculate acting, tremendous human angles, compelling feminine interest, first-class technical presentation, CinemaScope, De Luxe Colour and "U" certificate.

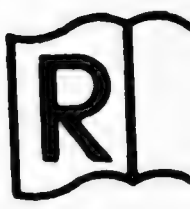
continued on page 32

"Let us tell you about an achievement that makes us very proud."

A few days ago, a handful of us in Soho Square saw the first print of THE STORY OF RUTH.

From everything we had heard about this Samuel G. Engel production, it was clear that we could look forward to a great picture. Every expectation was more than fulfilled.

We saw the great Biblical love story come alive. We witnessed the great conflicts between the believers in heathen idols and the followers of one God. Above all, we shared moments of intense excitement as the romance of Ruth unfolded across the CinemaScope screen.....



The transformation of Ruth from pagan priestess who believes in human sacrifice in a woman of love and devotion who finds her destiny in the land of Judah, emerges as one of the most exciting and inspiring pictures we have ever seen.

To play the part of Ruth, 20th Century-Fox went to the land of the Bible and, after an exhaustive search, selected beautiful Elana Eden.

In a time when dramas of Biblical days continue to become ever more popular at the box-office, it would seem the perfect moment to bring this story of unquenchable love and faith to the screen.

Produced by Sam Engel and directed by Henry Koster, who also directed THE ROBE,

starring

STUART WHITMAN · TOM TRYON · PEGGY WOOD · VIVECA LINDFORS · JE

THE STORY OF RUTH is a picture to rank with the finest Biblical spectacles this industry has ever produced, an entertainment for everyone in the family and for every family in the land.

We are proud to commend THE STORY OF RUTH to your attention.

J. Arthur Rank

20th Century-Fox

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and introducing
ELANA EDEN
Directed by
HENRY KOSTER
Written for the screen by
NORMAN CORWIN

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Your Films

by JOSH BILLINGS

West End

I CAN'T remember when I was late for a trade, press or magazine show. Neither can I recall leaving before the curtain dropped. Why this loud blast from my own trumpet? One, because I'm fed up with being disturbed by latecomers and "early risers," and feel fully justified in protesting at their unpunctuality and bad manners. Two, I consider it morally wrong, nay, downright dishonest, to praise or condemn a film after merely covering part. Recently, a well-known critic not only strongly recommended a picture without seeing the whole, but also rapped the circuits for not taking it. What this gentleman doesn't know about film booking would fill a volume, but that's neither here nor there. The point is, if he had sat the film through he might have been less laudatory about it. I enjoyed the first half of the picture concerned, but it tailed off and the excess footage damped my enthusiasm and created doubts in my mind as to its box-office possibilities. Critics and reviewers should clock on—and off!

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I DON'T know whether anybody arrived late for the many screenings given "Inherit The Wind" (United Artists), but I'll wager nobody left early. The Stanley Kramer screen version of the sensational Tennessee "monkey trial" held me from start to finish—and everyone else in the theatre. It got a terrific press and "house full" boards were brought out during its opening week-end at the Astoria, Charing Cross Road. But will it click when it's generally released? That is the vital question. I haven't the slightest doubt about its future and my confidence is based on the fact that it's stimulating and intelligent without being highbrow.

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FURTHER proof that the average fan is prepared to exercise his grey matter while relaxing can be found in the unqualified success of "Sons And Lovers" (Twentieth Century-Fox—CinemaScope—British). The picturisation of D. H. Lawrence's novel has done marvellous business at the Carlton, Haymarket, and is repeating history in key provincial situations. Incidentally, it's being transferred to the Ritz on Thursday, and "The Story Of Ruth" (Twentieth Century-Fox—CinemaScope) takes over at the Carlton.

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AND talking of the Ritz, Charles Goldsmith thinks I did "Valley Of The Damned" (MGM—Metroscope—British) an injustice by saying it received mixed notices. Well, it certainly didn't get poor reviews and neither did it get many raves, but, after all, critics and reviewers can be wrong. The only acid test is the box-office and "Valley Of The Damned" definitely passed this. It enjoyed a "smash" run at the Ritz.

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"THE GALLANT HOURS" (United Artists) got pushed around by the scribes, and for once I agree with them, but be that as it may, the U.S naval epic starring James Cagney caught the flood tide at the London Pavilion over the week-end. Its predecessor, "The Chaplin Revue" (United Artists) held up wonderfully, much to my surprise, and has rightly earned a circuit booking.

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PROVIDED it's British, Service comedy drama is always a safe bet and "Light Up The Sky" (British Lion—British) bears out this contention. It's bringing laughter and cash to the Plaza. It'll remain until today week and then Paramount presents its giant holiday bill, "The Bellboy" and "Tarzan The Magnificent."

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"THE BRIDES OF DRACULA" (Rank-Universal—British) came in for some good humoured chaff from the eggheads, and is thriving on it. The wholesome horrific has really clicked at the Odeon, Marble Arch. Why? Because audiences know exactly what to expect and take it with a large pinch of salt. The film's wedded to the box-office.

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ONE more week to go for "The Unforgiven" (United Artists—Panavision) and then "The Apartment" (United Artists—Panavision), a comedy drama, moves into the Leicester Square Theatre. The former, a John Huston Western, has done big business and much of it during the hottest days of the year. If advance reports are any guide "The Apartment" should do equally well. It can hardly do better, since the Leicester Square Theatre hasn't elastic walls!

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IT WAS a bright idea bringing back "House Of Wax" (Warner-Pathe) to the Warner Theatre. The 3-D chiller has been pulling 'em in—and how! I understand it may be road shown after it leaves its present home, its prospects are rosy. Not often you get a picture with lasting gimmick and novelty values.

THAT macabre comedy "The Gazebo" (MGM—CinemaScope) is tickling both sexes at the Rialto, Coventry Street. It could go on taking real money for some time, but "The Adventures Of Huckleberry Finn" (MGM—CinemaScope) has already been booked for a run starting next week. And what better holiday attraction than Mark Twain's classic?

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"SUDDENLY, LAST SUMMER" (Columbia—British) has become part of the fixtures at the Columbia Theatre, Shaftesbury Avenue. Its eerie "X" certificate opus shows no signs of falling off, although it's now in its tenth week. On this form it can hardly fail when it's released.

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NO DOUBT about it, "The Savage Innocents" (Rank—Technirama—British), the melodrama of Eskimo life is just the thing for the warm, or for that matter any other, weather. It's paid off handsomely at the Odeon, Leicester Square. Today, something really hot, "Doctor In Love" (Rank—British), arrives at the Odeon. Freely adapted from Richard Gordon's best-seller, it's a sizzling tonic, shrewdly dispensed from sugar and spice.

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I'M DELIGHTED to hear that "Kidnapped" (Disney—British) continues to add to its already considerable treasure chest at Studio One, Oxford Street. Incidentally, it goes out on the National Circuit on August 15 with "White Wilderness" (Disney), a delightful nature film. A grand family bill!

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"THE TRIALS OF OSCAR WILDE" (Eros—Super Technirama 70—British) is still filling the Cameo-Poly, Regent Street. It's also raking in the shekels on tour and earning return dates.

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THE OTHER Eros attraction, "The Nudist Story" (British) has broken records at the Cameo-Royal, Charing Cross Road. Barnum was right, you can always catch 'em if the bait is right. Cast your line for "The Nudist Story."

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SO GREAT is the demand for "Ben-Hur" (MGM—Panavision-Camera 65), at the Empire, that extra matinees have been planned for

continued on page 34

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International stars and celebrities were the guests of United Artists at the world premiere of "Inherit The Wind" at London's Astoria, Charing Cross Road. The audience gave the picture a tremendous ovation. Above: Gerald Lascelles and Stanley Kramer

UA PREMIERES 'INHERIT THE WIND'

Above: Otto and Mrs. Preminger and Stanley and Mrs. Kramer; Stanley Kramer and Lord and Lady Morrison; John and Mrs. Davis and Monty Morton. Below: Monty Morton, Mr. Nathanson and Dave and Mrs. Bickler; Arnold and Mrs. Picker; Gregory and Mrs. Peck; Gene Kelly

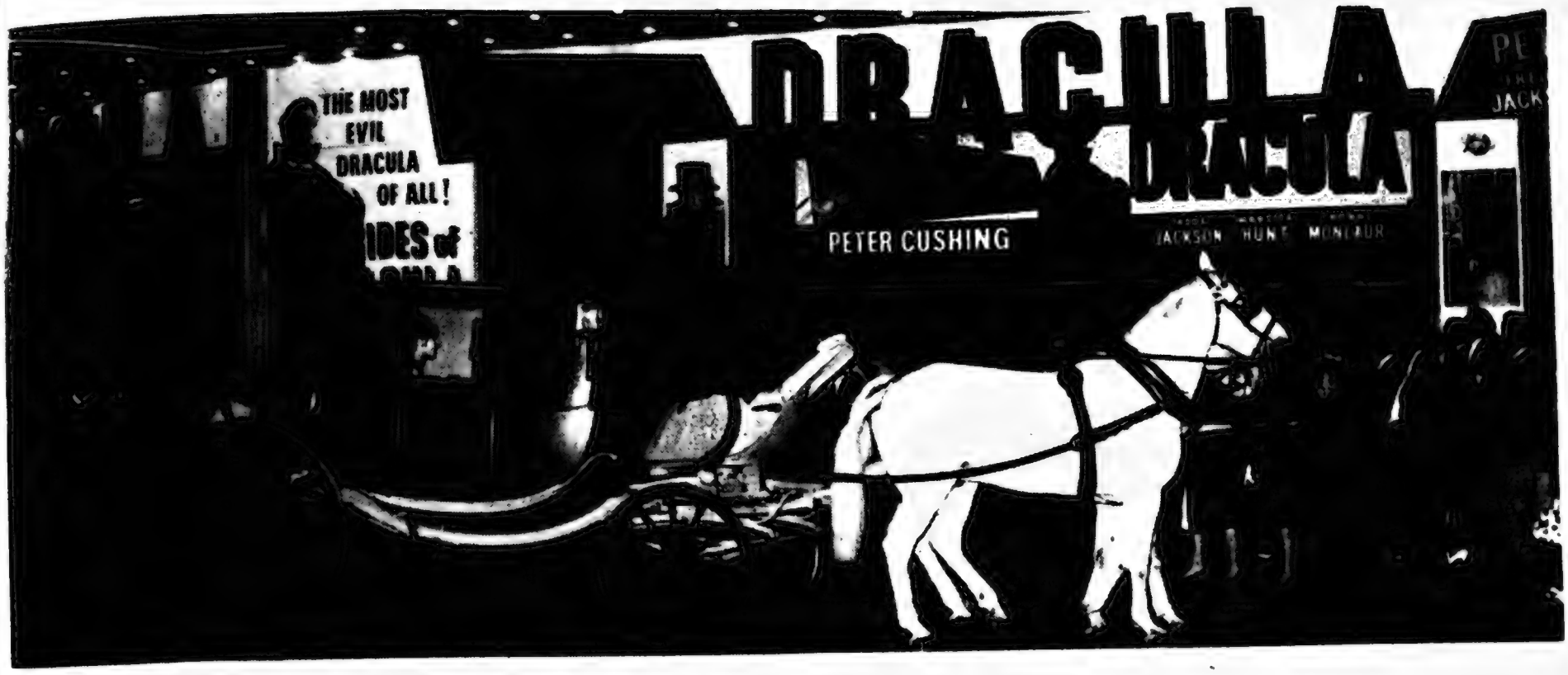
Jack and Mrs. Hawkins; Jeff Chandler and Gene Kelly

Above: Marchioness of Dufferin and Ava and Judge Maude; Leo and Mrs. Genn. Below: Bernard Braden and Barbara Kelly; Armand and Michaela Denis

VAMPIRES' NIGHT AT MARBLE ARCH

Hammer's sequel to " Dracula " (released two ye s ago) " The Brides of Dracula " was given a fine sen f at the Odeon, Marble Arch, last week. Highlight o e premiere was the arrival by coach of French r Yvonne Monlaur. Peter Cushing met and acc n- panied her into the foyer, where Douglas Gran e, Home Office representative for Universal I r- national in the UK and Ireland, greeted guests. O er members of the cast there were Henry Oscar d Mona Washbourne. Michael Carreras, the fi 's executive producer, and associate producer Anth y Nelson-Keys were there also. Show business pers n- alities presented included Hazel Court, Basil Digr n and Val Guest. In addition, four " Brides of Dracul " were in the foyer presenting guests with charms " o ward off the evil influences of vampirism." Pi ture on left shows Michael Carreras and Douglas Gran le

Above: Mr. and Mrs. Anthony Kinsman; Yvonne Monlaur with a " Bride of Dracula "; Peter Cushing greets Yvonne Monlaur. Below: Peter Cus ng and Yvonne Monlaur with " Brides of Dracula "



The coach arrives at the Odeon, Marble Arch, carrying Yvonne Monlaur

Above: Yvonne Monlaur greeting the crowds: Val Guest, Yvonne Monlaur and Peter Cushing; Douglas Granville with Yvonne Monlaur. Below: Basil Dignam and Mona Washbourne; Don Taylor and Hazel Court; Letitia Adams, Michael Carreras and Val Guest

RENTERS' NEWS

GALA PROMISES BIG AUTUMN PROGRAMME

GALA'S programme for autumn is the most ambitious in the company's history. Over 30 new features are scheduled for release, illustrating the growing market for top continental and foreign product.

Among the French offerings is Marcel Carne's "Les Tricheurs," a story of the "beat" generation in Paris that gives Pascales Petit an important role.

Bunuel's "Republic of Sin," with Gerard Philipe and Maria Felix, has love scenes, matched in the Films de France release "The Game of Love."

Realism

Big box-office results are expected for Gala's Italian offerings, "La Notte Brava" ("Tonight's the Night"), an exposé of Rome's night life; and "Death of a Friend" which reverts to the realism of the earlier Italian cinema. Also from Italy are three of De Sica's films—two as actor, in "Viva Amore," a light and gay comedy, and "Il Capitano;" and, in the "Bicycle Thieves" tradition, "Il Tetto," shortly to open at the International Film Theatre.

Germany offers "Roses for the Prosecutor" (reviewed in KINE last week); and Belinda Lee in the story of Rosemarie Nitribitt, the call-girl whose history is unfolding in the big trials taking place now in Frankfurt. "Love Now—Pay Later."

"Red Lips" and "After School" are described as pictures for the showman with the twist that makes adult cinema a top saleable commodity.

For British quota "A Cool Sound from Hell" is about the beat generation and was produced, directed and written by Sid Furie.

Also in the Gala tradition are "I Spit on Your Grave," and Maria Schell, Pascale Petit and Christian Marquand in "Une Vie."

The recent Japanese deal brings to Gala the cream of the new Japanese productions and these will be backed by the largest advertising campaign used for foreign productions in this country.

On the set at Beaconsfield Studios during the shooting of "The Malpas Mystery", latest feature based on the stories by Edgar Wallace for Anglo release. Stuart Levy, Julian Wintle, Nat Cohen, Ronald Howard (one of the stars of the picture) and Leslie Parkyn. "The Malpas Mystery" also stars Maureen Swanson, Alan Cuthbertson, Geoffrey Keen and Sandra Dorne

U.S publicity tour on 'Lawrence of Arabia'

ANTHONY NUTTING, former British Minister, who is now liaison and public relations aide for Sam Spiegel's new Horizon British production for Columbia's "Lawrence of Arabia," is in the midst of a successful publicity tour of the United States.

Mr. Nutting began his coast-to-coast tour with a breakfast in his Hollywood hotel suite attended by most of the American daily correspondents, and many foreign press representatives, including Nora Laing of the London *Evening News, Daily Sketch, Weekend,* and *Weekly News,* Howard Lucraft of the *Daily Herald* and *Melody Maker,* Mary Malone of the *Daily Mirror,* Jonah Ruddy of the Kemsley Newspaper group, and Harry Spears of the *Sporting Review* and *Show Business.*

"Lawrence of Arabia," which David Lean will direct, will go before the cameras later this year on locations in the Middle East, with Marlon Brando probably in the role of T. E. Lawrence.

Movietone is showing Eisteddfod in colour

THE EISTEDDFOD, filmed in Eastman Color by British Movietone News will be the highlight of the edition of the newsreel released by 20th Century-Fox, today, Thursday.

Pictorial coverage of this colourful festival of the arts, which took place in the Denbighshire village of Llangollen on the River Dee, also contains shots of the participants in international costume.

'Suddenly' star gets an Italian 'Oscar'

ITALY'S Oscar—it's known as the Golden David Di Donatello—has been awarded to Elizabeth Taylor for her performance in Columbia's record-breaking "Suddenly, Last Summer." Presentation of the plaque will be made on July 30, at Taormina, Sicily, during the festival there.

Produced by Sam Spiegel and directed by Joseph L. Mankiewicz, "Suddenly, Last Summer" stars Miss Taylor, Montgomery Clift and Katherine Hepburn. Screenplay was by Tennessee Williams and Gore Vidal. Oliver Messell was production designer of the Horizon British picture—which has been taking grosses commensurate with those of "The Bridge on the River Kwai," throughout the world.

Wald's new contract with 20th-Fox

BUDDY ADLER, executive producer of 20th Century-Fox, and Jerry Wald and his company, of artists, have signed a new contract and Mr. Wald will remain at 20th Century-Fox to make 12 more pictures over a period of years.

He has been with 20th-Fox since August, 1956 and has made 14 of 20th-Fox's most successful releases, and won many Academy Award nominations.

Jerry Wald's next release through 20th Century-Fox is the musical-comedy, "Let's Make Love," starring Marilyn Monroe, Frankie Vaughan and Yves Montand.

Boost for 'Turn Over' in Johannesburg

THERE were enthusiastic press reviews for "Please Turn Over" when the Anglo picture opened at the Pigalle, Johannesburg.

Typical comments were:

Sunday Times—"This is what I would call superior British comedy; it is crammed with good stuff . . ."

Rand Daily Mail—". . . there can be no doubt about this comedy, it is one of the funniest much funnier than the play."

"Please Turn Over" stars Ted Ray, Jean Kent, Leslie Phillips, Joan Sims, Julia Lockwood Tim Seely and Charles Hawtrey. Peter Rogers produced and Gerald Thomas directed.

RFD Money-spinners

HAROLD BOODSON, RFD general sales manager, has experimented with a re-issue combination to match the enormous success of "Genevieve," paired with "Doctor In The House."

He has hit upon a money-spinning programme in the teaming of "A Town Like Alice" and "The Glenn Miller Story," which achieved phenomenal success at the Futurist, Birmingham. So successful was it there, that the theatre has asked for an immediate return engagement.

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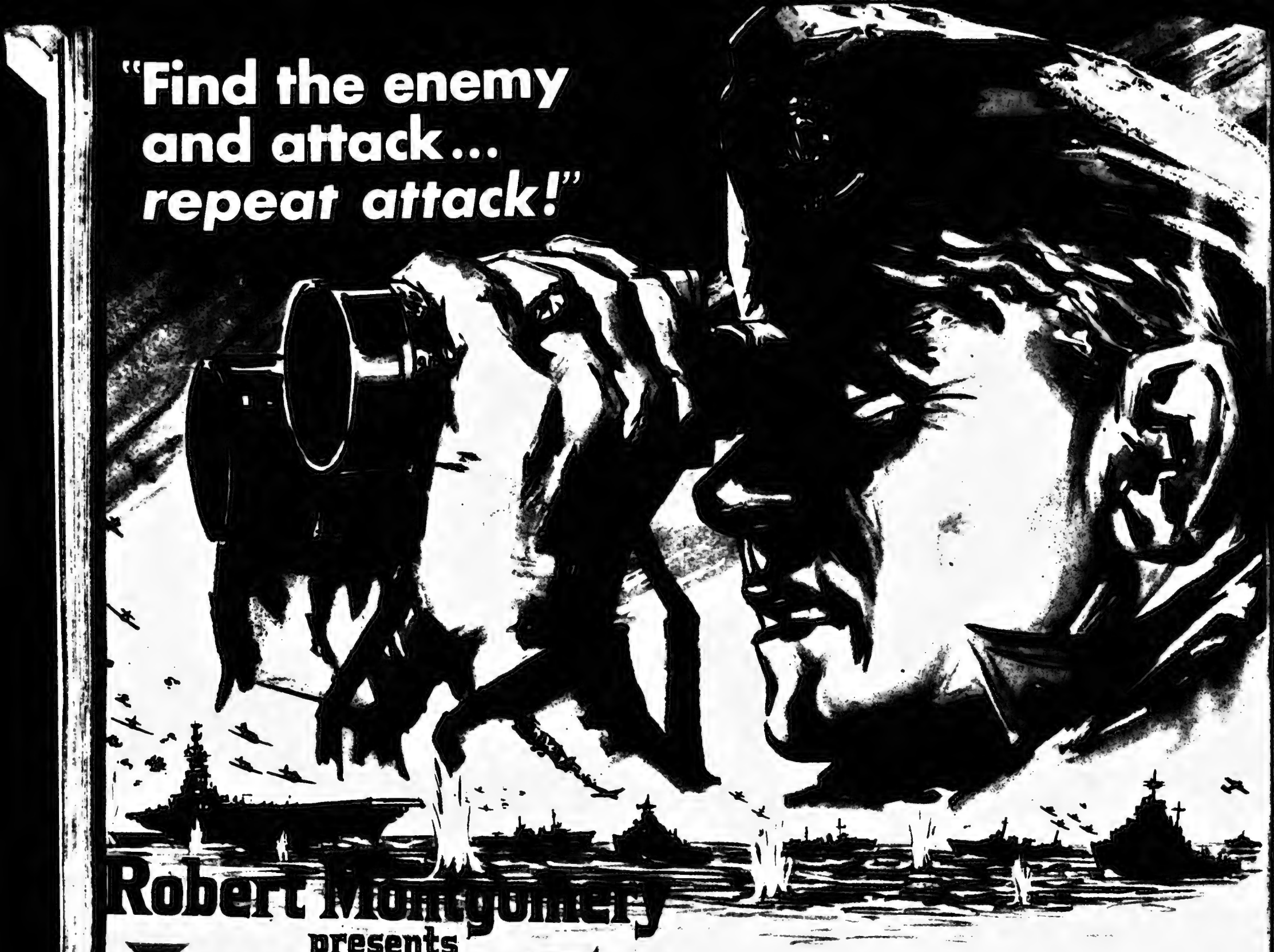

Robert Montgomery
presents

James Cagney as Admiral Halsey

THE GALLANT HOURS

with
DENNIS WEAVER · ROBERT MONTGOMERY

PRODUCED and DIRECTED BY
ROBERT MONTGOMERY

SCREENPLAY BY
BEIRNE LAY AND FRANK GILROY

UNITED ARTISTS

A CAGNEY-MONTGOMERY PRODUCTIONS, INC. Picture

Production

by BILL EDWARDS

CONFERENCE . . .

On the set of "His and Hers" at ABPC, Elstree, producer Hal Chester and director Brian Desmond-Hurst. "His and Hers" is a domestic comedy, starring Terry-Thomas, Janette Scott and Wilfrid Hyde White and is for Eros release

HAL CHESTER, bustling, outspoken producer of one of this year's biggest comedy s, "School For Scoundrels," plans to go o distribution—as the only way to make e pictures he wants to.

Said he: "You know how many times 'School r Scoundrels' was turned down? Four times, at's how many. It took years to get that roperty off the ground. Yet it's doing top usiness here—and from the advance interest nown in America already I imagine it's going go even bigger over there.

"I always believed it would be a good icture. Otherwise I wouldn't have made it.

"But you go along with an original idea in this business and you're regarded as the Leading Leper of Wardour Street. No one wants to know. Distributors don't want new films—they want re-makes of last year's successes. Expensive imitations of cheap pictures.

Comedies

"Last year a certain kind of drama didn't succeed but comedies went over big. So now everyone—including myself—is making comedies. If a comedy got a laugh because there was an elephant in it then you do the same thing again, but this time you use two elephants.

"I want freedom of choice to make the sort of pictures I want to. Now that's not an arty crafty freedom of expression—I want to make the pictures I think will make money.

"*You know who kills the pictures? I'll tell you. It's not the public. It's the distributors.*

"A picture is killed right there in the viewing theatre. If they don't like it then it shows in all their thinking. In the posters, in the publicity, in all their half-hearted attempts to sell it.

"Yet they can be so wrong. I can tell you titles that the distributors didn't like but turned out to be top box-office grossers that would make your hair stand on end.

"That's why I plan to go into distribution. Difficult? Of course it's going to be difficult. But it can't be any harder than going into production."

Producer Chester is currently engaged at ABPC Elstree on a domestic comedy called "His and Hers" for Eros release. The stars are Terry-Thomas and Janette Scott, and this is the first of a three-picture deal which Chester has with the gap-toothed comic.

Terry-Thomas, incidentally, received a riotous reception in the States when he made advance appearances in connection with "School for Scoundrels."

"His and Hers" is directed by Brian Desmond-Hurst, who is now devoting his time between film-making and setting up a new home in Morocco. His last feature in this country was "Behind the Mask."

"I've reached that happy state of financial independence where I don't have to make pictures unless I want to," he said. "I'd be quite content making one picture a year—so long as it's the right one."

Desmond-Hurst, however, looks like being busier than usual. "If present plans gell," he said, "I shall be making a film called 'School Curtains' for Michael Carreras a couple of weeks after this one finishes. It's a subject I'm most anxious to make, a plea for tolerance personalised by two boys, one the son of a wealthy English family, the other the son of a Red diplomat who run away together from an exclusive British boarding school."

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ROBERT DAY is directing "The Rebel," the Tony Hancock comedy for Warner-Pathe, now filming at ABPC Elstree.

The script, written by Hancock's own writers Alan Simpson and Ray Galton, casts the comic as a London clerk who reacts violently against convention to become a Parisian Left Bank artist.

In the film too are George Sanders as a smooth art connoisseur; Paul Massie who shares Hancock's Paris garret; Irene Handl, Mario Fabrizi, John le Mesurier and Marie Devereaux. Bill Whittaker produces.

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GRAND Prize Films' production of "Macbeth," filming at MGM, now has a complete all-British cast. Supporting stars Maurice Evans and Judith Anderson are Malcolm Keen (Duncan), Michael Hordern (Banquo), Ian Bannen (Macduff), George Rose (the Porter), Jeremy Brett and Barry Warren (Malcolm and Donalbain), Scot Finch (Fleance).

Offbeat casting: glamour girl April Olrich as the youngest of the three witches.

George Schaefer directs and Phil Samuel produces this Technicolor production for Sidney Kaufman. British Lion will release.

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PETER FINCH this week started London location sequences for his first Pinewood picture

continued on page 34

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Television

by TONY GRUNER

IN SPITE of the big publicity received by the Telemeter demonstration at the May Fair Hotel last week there is little likelihood of getting pay-television in the United Kingdom before 1964. In actual fact the system of pay-television is much further away from this country than most people in the industry think.

Certainly the statement of Louis Novins, President of the International Telemeter Corporation that three pay-television channels should be available under this system has been received with a certain amount of surprise by a number of technicians I have spoken to this week. Apart from the cost of operating pay-tv on the lines of Telemeter, the general impression seems to be that one channel of this kind would be enough for the average Englishman. Only a certain amount of the household budget can be available for entertainment so, the argument runs, three paying channels could well price this out of the business; not that the Telemeter demonstration hasn't caused a deep impression throughout the industry.

Diplomatic

Most companies feel that Novins should be congratulated on the diplomatic way he has presented Telemeter, and all believe that, eventually, the heads of entertainment—whether in films, commercial television or live variety, will be seeking shares in the new system.

It may not necessarily be Telemeter: pay-tv is really based on three separate factors: the manufacture of the slot machine connected to the television sets, as well as other equipment necessary for the operation; the acquiring of the franchise and the responsibility of providing the pay-tv entertainment; and the production of the entertainment itself.

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NOT everyone is likely to plump for the responsibility of all three operations. The joint announcement by Rediffusion and the Rank group, however, indicates that these two bodies have highly ambitious plans to get 'in on the ground floor of some form of wired pay-tv.'

The agreement to pool research and development under the new company, Choiceview, also indicates the high cost involved for those companies wishing to pioneer pay-tv; but Rank has acquired a partner whose know-how, wealth and experience in wired television is second to none in the country, if not the world.

Rediffusion was formed in 1928 to develop, acquire and operate broadcast relay systems in different parts of the United Kingdom.

Subscribers now exceed 500,000 in this country alone, and the Rediffusion development overseas has brought the total number up to 800,000. In 1952 Rediffusion became involved with the relay of television through a wire system and now has over 250,000 subscribers in British homes.

The company has fingers in almost every form of television activity. It distributes by wired television and radio programmes; and manufactures electronic equipment and television receivers not only for itself but for sale outside the group. Rediffusion has a huge renting and servicing operation for television, and its technicians were primarily responsible for getting the parent company, Associated Rediffusion, the London contractor for week-days, on the air in so short a time after the ITA granted the company the franchise.

Record

In the last annual report of Rediffusion, group trading profits were a record of £5,494,000, an increase of £1,200,000 on the previous year.

Commenting generally on the prospects of pay-tv John Spencer-Wells, chairman of the company, declared, " should the government decide to allow subscription television operations, Rediffusion, with its wire networks and its technical skill and experience in the distribution of television programmes by wire, is well placed to play a leading part in the development of such operations."

This was hardly an exaggeration. There are still a number of variations to the pay-tv system both in its design, cost and presentation. Of all the groups involved, however, the compan[y] est equipped to handle this system is Rediffus[ion].

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ASSOCIATED-REDIFFUSION has set [up] an International Division to explore the wi[de] ng opportunities that exist for the sale of [Uni]ted Kingdom programmes overseas, and for v[ari]ous forms of co-production with television or[gani]za-tions abroad.

The International Division will be resp[onsi]ble for selling Associated Rediffusion progr[am]mes overseas and the control of all Asso[ciat]ed-Rediffusion agents already appointed or [to] be appointed.

It will also establish liaison with ov[er]seas television companies wishing to undertak[e] co-production with Associated-Rediffusion.

The Division's functions will also inclu[de] the purchase of programmes for such overse[as] sta-tions as require that service from Associ[ated]-Rediffusion and liaison with all foreign b[road]-casters (other than artists). Other responsibilities will be liaison with the European Broadcasting Union and arrangements for the training of overseas technicians seconded to Associated-Rediffusion for technical and other training courses.

Anthony Bartley, who has already travelled widely in the interests of Associated-Rediffusion, has been appointed head of the International Division. He was formerly with CBS as European chief.

The Division will be based at Television House, Kingsway, London, W.C.2 and will come under the overall direction of Associated-Rediffusion's general manager, Captain T. M. Brownrigg.

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BOTH Associated TV and Granada have acquired interest in Canadian TV.

ATV, through its wholly-owned Canadian subsidiary Canastel Broadcasting Co. Ltd., has acquired 25 per cent of the existing station CJCH, Halifax, Nova Scotia, owned by Radio Broadcasting Co. Ltd. This represents an investment in Canadian radio and TV by ATV of half a million dollars. Last week the Canadian Board of Broadcasting Governors announced the award of the Independent Television franchise to Station CJCH.

The new station will start broadcasting early in 1961. At the same time the Board of Broadcasting governors awarded the franchise for the independent television station in Ottawa to Bushnell TV, of which one of the principal shareholders is the Granada group. Awarding of the franchise gives Granada its first financial interest in TV operations in Canada.

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" DANGER MAN," a new series of 39 half-hour British television films starring Patrick McGoohan, has been sold to the Canadian Broadcasting Corporation for showing on its coast-to-coast television network.

This is one of the biggest deals yet achieved for the televising of a British TV series in the Dominion. CBC plans to start showing " Danger Man " in September. The series, now being produced at Elstree by ITC (Incorporated Television Company), a subsidiary of ATV, is a collection of strongly dramatic stories with an international flavour, dealing with the activities of John Drake (Patrick McGoohan), a special security agent.

" Danger Man " has not yet been sold in the USA, although there have been high hopes of its securing the network deal. It is planned to show the series in Britain early in the autumn.

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'he Angry Silence' wins two awards at the Berlin Festival

" The Angry Silence " team has returned from the Berlin Festival, bringing with it two top international prizes, the International Film Critics' Award and the International Catholic Film Office Award. In addition, the film received a special citation from the Festival Youth Jury. These honours, plus the overwhelming audience reaction and the praise showered by the international press, follow the film's outstanding success in Britain. Producers Richard Attenborough and Bryan Forbes, director Guy Green and star Pier Angeli were joined in Berlin by Victor Hoare and Sidney Safir from Lion International.

World distribution is controlled by Lion International

Toshishige Ishikawa, managing director of RKO Pictures in Japan and head of the company which distributes the Associated British product and other leading British films in Japan, visited London last week. As a guest of Associated British, Mr. Ishikawa was shown part of the Corporation's activities visiting Pathe Laboratories, Pathe Productions and Pathe News. Above, Mr. Ishikawa with Macgregor Scott, managing director of AB-Pathe; with Terry Ashwood, general manager of Pathe Productions

JAPANESE DISTRIBUTOR VISITS ABPC

The Japanese executive with Tommy Cummins, general manager of Pathe News, who gave him a first-hand account of the newsreel's recent colour activities: with Cyril Phillips, general manager of Pathe Laboratories

M. Mayhew, Pathe's controller, shows the visitor the AB-Pathe accounting establishment: Mr. Ishikawa is shown some of the machines in one of the Film House projection rooms by George Newberry, Pathe's sound supervisor

Showmanship

by FRANK HAZELL

IN THE examination of new methods to sell cinema one can no longer consider the selling of films as something outside normal publicity procedures. The basic facts are the same: we have something to sell; and the public either buys it or it does not: the habit of especially going out to the cinema is a thing of the past.

The public can be persuaded to buy for three main reasons: the film can be recommended to them by someone who has seen it; they can be encouraged by the critics' reviews; and, finally, they can be "sold" through our own direct advertising. The two first reasons are, of course, closely linked with the last, for our selling is largely informative, telling them when and where they can see the film recommended by critic and/or friend. The number of patrons "sold" by direct advertising is smaller than by the other sections and we should therefore concentrate on getting more recommendations from sources outside the industry rather than trying to sell by display and illustration alone.

In the first category of recommendation, television can also take an active part, if the person introducing the programme is someone that the public knows, someone whose opinion can be taken as that of a friend. The "word of mouth" is one of the main channels on which our selling should be based. Even the saturation coverage the soap powder manufacturers achieve is spiced by Mrs. Jones recommending to the woman next door what powder she should use to get the same whiteness in her wash.

Under our present system of film release, no channel of recommendation has a chance to benefit the individual film to the full extent. "Word of mouth" and critics' reviews have been forgotten and one is selling on the hardest field of all—direct advertising.

Is our release system so immutable that we are prepared to let this jeopardise the formulation and introduction of modern methods of showmanship?

I hope not, for within this set pattern of release lie many of the major failings in our selling of films, which means that none of the proven methods has a proper chance to show returns.

NEW MEMBERS

The following are enrolled in the KINE. Company of Showmen:

J. Gold, Grosvenor, Glasgow, W2.
G. S. Ramsden, Regal, Paisley.
A. W. Seddon, Ritz, Barnsley.
D. E. Walker, A/M, Odeon, Harlesden.

SEAL OF MERIT

J. G. Campbell (fourth), Regal, Coatbridge (Life Member No. 27).

THE COMPANY OF SHOWMEN

Beating the drum to the last!

FRIDAY, October 19, 1910, the opening of the Victoria Electric Theatre, Derby. "The building of this elaborate and beautiful theatre is an indication of the prevailing taste of the public in the way of entertainment. It has been specially designed for displaying animated pictures to the best advantage.

"The theatre is lighted by electricity, and during the performance there will be semi-illuminations by coloured lights so that programmes can be read while the pictures are being thrown on the screen. . . .

"It should be stated that the manager, Mr. Stodd, is no stranger to Derby. He is a lifelong abstainer and is a ventriloquist of more than ordinary ability."

These were extracts from the *Derbyshire Advertiser* reporting this great entertainment centre in the new and exciting medium of film.

Now, fifty years later, they carry the new's "This cinema closes its doors for the last time after the Monday programme."

Between these two issues lies the history of our business—two wars, great names, and great advances in the ways we make and present our films.

Into the final programme **Graham Humphreys** had all the facets of the Black Prince Theatre's history, and it was David and Edgar Duckworth, writing the introduction in the souvenir brochure who aptly summed up this final flourish "In appreciation we offer this record to you. We feel sure you will not have minded observing the tradition of the cinema by paying for your entertainment: but this time, all the proceeds are going to the main local charity today—'The Mayor of Derby's World Refugee Year Fund,' and our own industry charity, the Cinematograph Trade Benevolent Fund."

Souvenir

The souvenir programme contained the history of the cinema with extracts from the press highlights.

From Victoria Electric, Empire Cinema, Coliseum to The Black Prince, the years have folded away to make room for a shopping centre, whose foundation stone will contain newspapers showing the cinema history, and this, perhaps is the unhappy comment for cinema 1960.

The film performance was not the final ceremony however, all members of the staff were presented with substantial cheques marking their years of service.

P. J. Cordier, Rex, Norbury, had an appropriate contest linked with "Cash McCall." Through a tie-up with Pye, prizes of Golden Guinea records were presented an an eye-catching foyer display, featuring the attractive record sleeves, advised patrons to "cash in," both in hi-fi and entertainment. Pye produced throwaways with direct film and theatre credits, and with the present interest in recorded music this could have paid the right dividends.

For the same film **R. W. Parker,** Savoy, Exeter, arranged a tie-up with the Forestry Commission to help keep in the public mind the danger of forest fires. Fire fighting equipment was incorporated with film display material and the large painted backcloth was aptly illustrated to cover both the film and the Forestry Commission's message.

Special show

For the benefit of old age pensioners, a special performance of "Wedding in Springtime" was arranged by **L. Prescott,** Odeon, Bury. He also offered a limited number of free tickets, and application for the town's oldest pensioners was made through the local press.

A wedding car, placarded with film details made a town tour and the special thought given to pensioners was illustrated by the letters of thanks published after the performance.

Charles Fowler, Essoldo, Huddersfield, had fine coverage for "On The Beach" through linking his campaign with the Nuclear Disarmament Association. They produced special throwaways and, with the kind of determination they show in their propaganda, had them distributed on a wider basis than any normal film give-away distribution could achieve.

Natural angle

Leslie Stone, Albert Hall, Swansea, exploited the natural angle of the brewers for "Inn for Trouble" to good effect. The front-of-theatre display turned the normal items into replicas of those from a pub, and the vestibule became the Victoria Hall Inn with barrels of beer and displays of various bottled beers.

Reciprocal displays were mounted in public-houses belonging to the brewers, and give-aways were distributed at newsagents and by insertion in the Sunday newspapers.

The theatre's third operator rolled out the barrel—in fact he rolled it all round town, with, I hope, the right reward both for himself and the picture.

A further attractive display item was a full window in the Gas Board's showroom, in which the large star blow-ups were utilised to good effect. A campaign that illustrates the kind of

coverage possible when the renters' publicists and theatre manager get together.

Members of the Scunthorpe Corporation and the Borough Council attended a special screening of "Wedding in Springtime," and **Rex Rudd**, Pavilion, Scunthorpe, found the final rewards to this special civic opening fully compensated for the work of arrangement and mounting. With such topical features, it is the ideal way to retain the good public relations necessary with local government officials.

Another civic occasion, and this time for the opening of "The Nun's Story." **R. Helley**, Regal, Wakefield, had the Mayor and Mayoress of Batley, Dewsbury, Ossett, and Castleford, as his main guests. On the Wednesday of playweek, a copy of the Rugby League Cup Final newsreel was presented to the Wakefield Trinity team by Pathe News.

Dressed Salmon

A 10-pound salmon which was grassed on the River Ness was sent to Cary Grant by **Ian Forbes**, Palace, Inverness.

It was dressed in a pink paper petticoat and the label attached stated how much his patrons had enjoyed "Operation Petticoat."

This story and message gained mention in most national newspapers, the regional and local press, and special story treatment by Paul Tanfield, of the *Daily Mail*. This kind of off-beat idea pays fine dividends.

Ron Crabb sends his final press cuttings from the Lyric, Wellingborough, before taking up his new post at the Ritz, Nuneaton. All papers gave feature coverage to Mr. Crabb's departure and the headline "Lyric loses showman manager Crabb after eight popular years" pretty well sums up the tone of these congratulatory reports.

The press made no bones about their admiration of the showman, and it is a point we often forget—newspapers themselves are open to showmanship, admire and are prepared to help those who show the same instinct. I am sure Mr. Crabb will find these cuttings make the right final page in the mass of press coverage he has gained at the Lyric over the years. I wish him well, and equal success in his new appointment.

Weight-lifting

G. F. Johns, Rivoli, Southend, had an appropriate and successful tie-up for "Goliath and the Barbarians," in which he invited members of the audience to beat the Home Counties Weight Lifting Champion in a test of strength. This was very much on the lines of the good old fairground stunt where the public were invited to get into the ring and have a few rounds with the fair's professional. If anyone came out the winner it was certainly one for the book but to everyone's surprise, a patron came forward and matched lift for lift. As no weights over 500lb. were available, the contest was a draw. Press gave pictorial coverage to the stunt and the final was fully reported. Body-building equipment made an ideal foyer display incorporated with the normal display material for Goliath.

There is nothing new in a cinema producing its own newspaper, but to issue one as a retaliation against increased newspaper advertising rates, is somewhat a rarity.

This was arranged by 20th Century-Fox and the Cathay Organisation in Singapore. It was another blow in the "war" between the film trade and the national newspapers, who, having raised their advertising rates, received from the film trade less than half normal advertising.

In return they refused all film editorial! This special film tabloid was the film industries' second salvo.

The Showman also commends . . .

Figures in parentheses indicate number of credits

ALLAN, S. G., Roxy, Glasgow: The Five Pennies. **Askew, Miss M.,** Odeon, Kenton: Odds Against Tomorrow. **Ackroyd, R.,** Gaumont, Plymouth: Say One For Me. **Abell, D. G.,** Odeon, Brighton: Conspiracy of Hearts. **Amerena, P. C.,** Odeon, Ramsgate: The Navy Lark. **Allgood, J. V.,** Empire, Mansfield: The Navy Lark, Look at Life (2).

BAKER, G., Gaumont, Manchester: South Pacific. **Barbour, G. B.,** A/M., Regal, Gt. Yarmouth: Jazzboat, The Shakedown, Giant, Battle at Apache Pass, A Touch of Larceny (5). **Brooks, W. G.,** Ritz, Market Harborough: Two-Way Stretch, Public relations, The Navy Lark, North West Frontier (4). **Bird, T. W.,** Gaumont, Whitley Bay: Desert Mice. **Baron, B.,** A/M., Ritz, Bradford: Public relations, Goliath, Moment of Danger (2). **Bishop, D. R.,** Playhouse, Guildford: But Not For Me. **Beetles, B. W.,** Odeon, Cheetham Hill: Career. **Barnes, E.,** Gaumont, Stoke: Up in Arms. **Brooker, W. E.,** Odeon, Whalebone Lane: Hound Dog Man. **Baxter, B. T.,** Gaumont, Wandsworth: Our Man in Havana. **Bennett, G. E.,** Gaumont, Burslem: Desert Mice, Doctor in the House, Deadline Midnight, Don't Panic Chaps (4). **Bentley, G. R.,** Odeon, Llandudno: Operation Petticoat. **Barstow, D. J.,** Gaumont, Portsmouth: My Uncle. **Bint, B.,** Odeon, Sale: Children's club. **Brinley, L. J.,** Gaumont, Exeter: But Not For Me. **Bennett, R. W. G.,** Gaumont, Nottingham: The Shakedown. **Barker, A. E.,** Ritz, Muswell Hill: Carry on Constable, Bluebeards Ten Honeymoons, Inn for Trouble, The Angry Silence (4). **Bradshaw, R.,** Odeon, Leeds: They Came to Cordura. **Brown, C. E.,** Gaumont, Preston: The Five Pennies. **Baker, P. H.,** Odeon, Portsmouth: Odds Against Tomorrow. **Blease, G. B.,** Odeon, Bolton: Career. **Bignell, A. W.,** Odeon, Redhill: Career. **Barry, E.,** Gaumont, Bournemouth: On the Beach. **Brissenden, F. E.,** Gaumont, Dover: The Jayhawkers, Jazzboat (2).

COWLRICK, H. J., St. Georges, York: Pillow Talk. **Carter, A. R.,** Odeon, Guernsey: S.O.S. Pacific. **Collings, B. E.,** Rialto, Liverpool: Sleeping Beauty, But Not For Me (2). **Carpenter, A. M.,** Odeon, Sutton Coldfield: Operation Petticoat. **Claxton, L. K.,** Odeon, Park Royal: Operation Petticoat. **Craig, B. I.,** Odeon, Cardiff: But Not For Me. **Crook, T. W.,** Casino, Liverpool: Follow a Star. **Crawley, V. A. H.,** Odeon, Sevenoaks: Our Man in Havana. **Campbell, H. S.,** Ritz, Southend: Jazzboat. **Colson, W. D.,** Gaumont, Leicester: Press publicity. **Crane, G. J. V.,** Odeon, Norwich: Sink the Bismarck! **Crisp, A. G.,** Odeon, Southend-on-Sea: Sink the Bismarck! **Callander, D.,** Vandyck, Bristol: The Scarface Mob, Tamango, Two-Way-Stretch, Moment of Danger, Odds Against Tomorrow (5). **Crabb, R. J.,** Lyric, Wellingborough: Public relations, Press publicity, Children's club, Follow a Star, Inn for Trouble (5). **Crawshaw, R.,** Odeon, Taunton: Odds Against Tomorrow, Journey to the Centre of the Earth, The King and I (3). **Cane, P.,** A/M., Odeon, Southsea: Conspiracy of Hearts. **Cranfield, G. W.,** Odeon, Oldham: Jazzboat. **Clark, G.,** Majestic, Benwell: Two-Way-Stretch, The F.B.I. Story, Expresso Bongo, Please Turn Over (4). **Cook, R. L.,** Savoy, Swindon: Carry on Constable.

DILKS, G., A/M., Gaumont, Leicester: But Not For Me. **Dunbar, R. A.,** Academy, Brighton: Pillow Talk, Operation Petticoat, Our Man in Havana (3). **Demaecker, W. D.,** Mayfair, Battlefield: The F.B.I. Story, Expresso Bongo, Odds Against Tomorrow, Please Turn Over, Demetrius and the Gladiators, The Horse Soldiers (7). **Downes, R. H.,** Gaumont, Birkenhead: But Not For Me. **Dawson, A. E.,** Odeon, Darlington: Anatomy of a Murder. **Day, W. E.,** A/M., Majestic, Gravesend: Pathe News, Bottoms Up (2). **Dixon, J. A.,** Regal, Chesterfield: Tamango. **Dawson, G. V.,** Odeon, Worthing: The League of Gentlemen. **Ditcham, C. T.,** Odeon, Kingston: Hound Dog Man.

ELCOCK, G. P., Odeon, Deal: Our Man in Havana. **Elmes, L.,** A/M., Rialto, Maidenhead: Carry on Constable, Two-Way Stretch (2). **Evans, A.,** Savoy, South Shields: A Summer Place, Moment of Danger, Please Turn Over (3). **Evans, R. T.,** Gaumont, Shepherds Bush: Children's club.

FREWIN, G. D., Gaumont, Rochester: The Shakedown. **Farmer, R.,** Gaumont, St. Albans: Too Young to Love. **Francis, D.,** Odeon, Westbourne Grove: Anatomy of a Murder. **Farmer, P. G.,** Odeon, Sidcup: Anatomy of a Murder. **Fowle, A. T.,** Astoria, Brighton: South Pacific. **Faulds, A. R.,** Regal, Kilmarnock: Public relations. **Felton, R. J.,** Odeon, Wolverhampton: Operation Petticoat. **Firman, S. A.,** Odeon, Hatfield: Follow a Star. **Fletcher, K. C.,** Odeon, Horsham: Our Man in Havana.

GHISLETTA, A. M., Odeon, Penge: Our Man in Havana. **Golding, J.,** Odeon, Southall: Anatomy of a Murder. **Graves, L. W.,** Odeon, Lowestoft: The Battle of the Sexes, Our Man in Havana (2). **Gray, A.,** Ritz, Chatham: The Best of Everything. **Gould, J.,** Grosvenor, Hillhead: The Rough and the Smooth, Public relations, Expresso Bongo, Children's club, The Royal Wedding (5). **Gurr, C. W.,** Odeon, Barnet: On the Beach. **Greenwood, C.,** Odeon, Lancaster: That Kind of Woman, The Horse Soldiers (2). **Greaves, W. L.,** Gaumont, Dudley: 1001 Arabian Nights. **Goodwin, E. S.,** Odeon, Cleveleys: Career. **Gent, H.,** Hippodrome, Liverpool: Sleeping Beauty. **Gaukrodger, J.,** Odeon, Rotherham: On the Beach, Sleeping Beauty (2).

HORNBLOW, B. V., Rex, Consett: Please Turn Over, Two-Way Stretch, Follow a Star (3). **Helley, R.,** Regal, Wakefield: A Summer Place. **Honeyman, R. G.,** Odeon, Ayr: North By Northwest. **Hall, K. A.,** Forum, Liverpool: Tommy the Toreador, Expresso Bongo (2). **Hockings, K. J.,** Odeon, St. Austell: The Five Pennies. **Heatlie, D. M.,** Lyceum, Edinburgh: Carry on Teacher, Yellowstone Kelly, Deadline Midnight, John Paul Jones (4). **Hall, H.,** Cavendish, Derby: Follow a Star. **Hall, J. K. S.,** Savoy, Newcastle-on-Tyne: Carry on Constable, Tamango, Cash McCall, Two-Way Stretch (4). **Harvey, S.,** Ritz, Romford: Inn for Trouble. **Hallam, A. E.,** A/M., New Empress, Nottingham: Public relations, Children's club, Yellowstone Kelly, Journey to the Centre of the Earth (4). **Horsley, R. E.,** Palace, Gateshead: Journey to the Centre of the Earth. **Hubball, H.,** Odeon, St. Albans: Conspiracy of Hearts. **Howes, G. A.,** Gaumont, Salisbury: The Jayhawkers. **Harris, A. H.,** Pavilion, Wylde Green: Carry on Constable, Two-Way Stretch, Press publicity (3).

JOHNSON, E. H., Palace, Ashton: Comanche Station, Public relations (2). **Jones, R.,** Gaumont, Chester: The Navy Lark. **James, G.,** Gaumont, Gloucester: But Not For Me. **Jones, D. E.,** Odeon, Port Talbot: That Kind of Woman, Children's club (2). **Jenkins, J. R.,** Odeon, Stourbridge: Public relations. **Jackson, F. E.,** Gaumont, Liverpool: Follow a Star. **Jones, N. L.,** Odeon, Birmingham: Beloved Infidel.

KEY, L., ABC, Scunthorpe: The Bramble Bush. **Kite, D. G.,** Odeon, Highgate: Anatomy of a Murder. **Kyle, W. G.,** Odeon, Bury: Our Man in Havana.

LEWIS, B. W., A/M., Carlton, Boscombe: Inn for Trouble, The Angry Silence, Bluebeard's Ten Honeymoons, Two-Way Stretch (4). **Longley, J. N.,** Empress, Sutton Coldfield: Tommy the Toreador, Around the World in 80 Days, Journey to the Centre of the Earth (3). **Lynch, J. M.,** A/M., Metropole, Nottingham: Bluebeard's Ten Honeymoons. **Lewin, H. E.,** Gaumont, Luton: Pillow Talk. **Lendrum, E. P. M.,** Odeon, Sittingbourne: Our Man in Havana, Doctor at Sea, That Kind of Woman (3). **Lockyer, G.,** Odeon, Stafford: The Five Pennies. **Leach, R. E.,** Roxy, Blackheath: The Nun's Story. **Laing, P. M.,** Rex, Motherwell: Expresso Bongo. **Larrosa, E.,** Gaumont, Bootle: Career. Anatomy of a Murder, The Five Pennies (3). **Lennox, G.,** Toledo, Muirend: Expresso Bongo, The Sad Sack, Odds Against Tomorrow, Please Turn Over, The Horse Soldiers, Tommy the Toreador (6). **Leivers, P. S.,** Regal, Coventry: Follow a Star. **Lucas, H. A.,** Odeon, Surbiton: Sink the Bismarck! **Lang, P. H.,** Odeon, Cosham: On the Beach.

MOORE, G., Gaumont, Barnsley: Sleeping Beauty. **Matthews, R.,** Savoy, St. Helens: Journey to the Centre of the Earth, Bottoms Up, Two-Way Stretch, Tamango, Carry on Constable (5). **Menzies, A.,** A/M., Coliseum, Glasgow: A Summer Place, The Stranglers of Bombay, Giant, King Creole, Please Turn Over, Expresso Bongo (6). **Mawditt, D.,** Metropole, Nottingham: Inn For Trouble, Bottoms Up, Carry On Constable, Two-Way Stretch, Scarface Mob (5). **Morris, W.,** A/M., Savoy, Birkenhead: Bottoms Up. **Macpherson, D.,** George, Kilmarnock: Shaggy Dog, Ali Baba and the 40 Thieves, Hoodlum Empire, 20,000 Leagues Under the Sea, Third Man on the Mountain, Spartacus the Gladiator, Happy Anniversary (7). **Monaghan,** Gaumont, Ibrox: The Five Pennies. **Martin,** Odeon, Gillingham: Our Man In Havana, But Not For Me, The Horse Soldiers (3). **McLaughlin, T.,** Odeon, Hounslow: Sink The Bismarck! **Mackie, W. J.,** Odeon, Barking: Conspiracy of Hearts. **Moss, S.,** Odeon, Crosby: The Horse Soldiers. **Malyon,** Gaumont, Gainsborough: North West Frontier. **Marshall, P. T.,** Gaumont, Burnt Oak: Happy Anniversary. **Murray, H.,** Gaumont, Sheffield:

Touch of Larceny, Stage show, Conspiracy of Hearts (3). **McIver, R. C.,** Odeon, Ashford: Follow a Star. **Mepsted, L. E.,** Odeon, Wealdstone: Too Young To Love. **Murphy, P. D. L.,** A/M., Odeon, Chester: They Came To Cordura, Career, Follow a Star (3). **Moncur, J. B.,** Odeon, Barrow: Follow a Star. **Murray, W. S.,** Gaumont, Anfield: Babette Goes to War, Third Man on the Mountain (2). **Moore, D.,** Odeon, Bridgwater: Follow a Star.

ORRIE, M. N., Odeon, Andover: Our Man in Havana, The Shakedown (2). **Negus, R. D.,** Odeon, High Wycombe: Our Man in Havana.

PAGE, L., Odeon, Leicester: They Came to Cordura. **Pitman, S.,** Gaumont, Frome: The Night We Dropped a Clanger. **Phillips, T.,** Odeon, Luton: Our Man in Havana, The League of Gentlemen, Once More With Feeling (3). **Peacock, G. W.,** Gaumont, Palmers Green: Happy Anniversary. **Peters, N.,** Ambassador, Slough: Our Man in Havana, The Shakedown, Operation Petticoat (3). **Pearman, F. W.,** Gaumont, Wimbledon: The Jayhawkers. **Perkins, S. E.,** Regal, Farnham: The Shakedown, A Touch of Larceny (2). **Pass, D.,** Odeon, Dudley: Sleeping Beauty. **Philcox, J. S. G.,** Gaumont, Bradford: The King and I. **Parker, R. W.,** Savoy, Exeter: Carry on Constable. **Pickering, K.,** Whitehall, Rotherham: House on Haunted Hill. **Pleasants, J. C.,** Gaumont, Chatham: Around the World in 80 Days. **Prescott, C.,** Odeon, Bury: Public relations. **Parrott, R.,** Odeon, Doncaster: Babette Goes to War. **Pulman, P.,** A/M., ABC, Westover, Bournemouth: Two-Way Stretch, Bluebeard's Ten Honeymoons, Film and Television Ball, Film Review Contest, The Bramble Bush (5). **Parks, J. E.,** Gaumont, Redditch: Pillow Talk. **Pearce, H. W.,** Odeon, Boston: Follow a Star. **Parnham, S. E.,** Odeon, Alfreton: Follow a Star. **Pearman, F. W.,** Gaumont, Wimbledon: Your Money or Your Wife. **Putsman, L.,** Gaumont, Birmingham: Jazzboat, The Sleeping Beauty (2). **Parry, G. C.,** Gaumont, Edgware Road: Too Young to Love.

ROBDRUP, S., Gaumont, Darlington: But Not For Me. **Roles, M. F.,** Seamore, Glasgow: Tommy the Toreador, The Lady and the Tramp, The Navy Lark (3). **Ramsay, S.,** Gaumont, Leeds: Babette Goes to War. **Riddiford, E. G.,** Elite, Wimbledon: Don't Panic Chaps, Tommy the Toreador, Carry on Constable (3). **Ramsay, D.,** Olympia, Newcastle: Doctor at Large. **Ratcliffe, P.,** Regal, Wembley: The Angry Silence, The Bramble Bush, Bluebeard's Ten Honeymoons, Carry on Constable, Bottoms Up, Inn for Trouble (6). **Reay, F.,** Odeon, Sunderland: On the Beach. **Rogers, H. O.,** Odeon, Bishop Auckland: The Proud Ones, The Tommy Steele Story (2). **Rowling, E. K.,** Odeon, Guildford: Happy Anniversary. **Roberts, C. W.,** Odeon, Wrexham: S.O.S Pacific, The Five Pennies (2).

VERE, F. R., Carlton, Boscombe: Carry on Constable, The Bramble Bush (2).

ZAGURY, M. J., Embassy, North Harrow: Public relations.

KINE.-MGM SHOWMANSHIP CONTEST

Planting 'Daisies' in the gardens

FOR the screening of "Please Don't Eat The Daisies" at the Ritz, Southend, **H. S. Campbell** started his campaign with a simple but effective teaser stunt. A display of daisies was placed in the foyer with a coming soon card. As the week of playdate drew nearer the film title was added.

Another simple idea was a comprehensive coverage of the many public gardens in the town with compact "Please Don't Eat the Daisies" signs.

The book tie-ups were arranged with local stockists, and miscellaneous window presentations were also tied-in with records, music, clothes, etc.

Sites in Southend buses resulted in good publicity coverage. Several hundred credit cards with imitation daisies attached were distributed.

H. Bedford selected "Never So Few" for special exploitation when it played at the Gaumont, Derby.

In advance of playdate a foyer display was sited in the entrance foyer; a sandwich-board man walked around town handing out heralds; press quotes, credits and stills were shown on the bulletin boards of many large factories in the area, including Rolls-Royce, British Celanese, and Royal Crown Derby.

Teaser ads in the *Derby Evening Telegraph* were worded "If your phone rings tomorrow, answer 'Never So Few, Gaumont,' and win a guest ticket."

Delivery vans of a carrier had quads and 12ft. streamers fixed to their sides during playweek; credits were placed in waiting rooms of members of the medical profession; taped press quotes and credits were played immediately prior to trailer screening.

Keys with a tie-in jingle were left around the town with certain keys inviting the finder to claim a guest ticket. Bookmarks were used by libraries and newsagents, and paper bags were overprinted and distributed by fifteen branch shops of the Co-operative Society.

For the programme "The Wreck Of The Mary Deare" and "The Big Hunt," trainee manager **I. G. Rintoull** of the Ritz, Edinburgh, contacted several organisations.

A national stationers agreed to place book displays in several of their main stores, while over thirty smaller shops and libraries also co-operated.

The British Sub Aqua Club provided a presentation of underwater equipment in the theatre foyer and also in the windows of a leading store.

Members of the club attended the opening performance of the film dressed in underwater gear: the visit received good press and coverage.

A feature of "The Big Hunt" exploitation was the use of specially printed menu cards in the restaurants of the Zoological Gardens, along with a cut-out unit. The theatre front was decorated with star cut-outs and publicity arts.

When "North By Northwest" played at the Gaiety, Brighton, manager **H. L. Hobden** concentrated his efforts in the Brighton Press. Ads were taken in the main papers up to and including playdate.

However, the piéce-de-resistance was a composite page in the *Brighton and Hove Herald* having as its banner headline the film title. This was followed by a first-class review, scene stills and a photograph of the luxurious interior of the theatre.

Many traders co-operated with miscellaneous ads tieing in the title, and the whole page was nicely presented.

Independent manager **K. McGregor** of the Savoy, Wakefield, submits a campaign for "tom thumb." The highlight of this was a painting competition in which the entry forms were distributed throughout a wide area. Prizes were promoted and included a pair of skates, cricket equipment and sporting gear. Presentation of prizes took place on the theatre stage and was covered by the press.

For his front-of-house, a banner, scene stills, cut-outs and locally prepared credits were all utilised resulting in a striking presentation.

Ron Gordon (left centre), manager of CMA's Llanelly Odeon, receives his eighth Showmanship Star from CMA's publicity controller Donald Murrey. Mr. Gordon who was also presented with a plaque to mark his membership of CMA's Company of Showmen, is the only manager to have eight stars to his credit. The occasion was a meeting of SouthWestern Region showmen at Cardiff Capitol. Left to right: S. H. Bowen, R. J. Ogely, A. Davids, E. A. Gislingham, H. S. Bish, C. D. Conway, M. Trezise, R. E. Gordon, K. Andrews, R. M. Moss, D. E. Jones, L. V. Crews, D. Murrey, W. D. Cameron-Finny, C. C. Close, F. W. Newton, J. L. Bell, B. I. Craig, F. R. Hozier, A. F. Witts, J. Bee

More Credits

"Please Don't Eat The Daisies."—A. L. Haye, Gaumont, East Ham; R. S. Stoten, Walpole, Ealing; G. C. Parry, Odeon, Edgware Road; R. C. Girdler, Dominion, Hounslow; F. W. Salter, Gaumont, Rosehill; J. Kay, Gaumont, Streatham; J. Walker, Odeon, Hove; W. D. Colson, Gaumont, Leicester; P. A Hodgson, Gaumont, Clapham.

"Never So Few."—H. D. Sheppard, Regal, Colchester; D. J. Watts, Odeon, Salisbury; J. F. C Dickinson, Odeon, Rochdale; E. Bromley, Gaumont, Oldham; D. F. Dean, Gaumont, Smethwick; S. Ramsay, Gaumont, Leeds; F. O Thurman, Mechanics, Nottingham; A. G. Lines, Odeon, Perry Bar.

"The Wreck of the Mary Deare."—H. Brown, Savoy, Enfield; D. Callander, Vandyck, Bristol; L. Key, ABC, Scunthorpe; C. Hadfield, Regal, Canterbury.

"Libel."—F. B. Mole, Odeon, Warley; A. M. Carpenter, Odeon, Sutton Coldfield.

"Gigi."—E. Fielding, Lido, Bradshawgate.

"Ask Any Girl."—R. Charlesworth, Crown, Birmingham.

"The Day They Robbed the Bank of England."—D. G. Abell, Odeon, Warley.

REVIEWS

-continued from page 10

Sands of the Desert

Warner-Pathe. British (U). Photographed in Technicolor. Featuring Charlie Drake, Sarah Branch and Peter Arne. Produced by Gordon L. T. Scott. Directed by John Paddy Carstairs. Screenplay by John Paddy Carstairs. Director of Photography, Gilbert Taylor. Musical Director, Stanley Black. 8,305 feet. Release August 1, 1960

SLAPSTICK extravaganza, sprayed with Technicolor. It's about a meek, moon-faced Cockney clerk who is ordered to hasten the completion of a desert holiday camp, but encounters fierce opposition from a stealthy Arab chief before he succeeds. The plot is frequently obscured by the gags, but Charlie Drake, the popular TV comedian, seldom leaves the screen and his tireless and versatile performance in the lead, strongly supported by a hand-picked team, galvanises the whole into a happy, carefree laughter show. Rich and realistic settings give essential contrast to the clowning, the one song is catchy, and its lines are apt. Capital British star light booking.

Story.—Charlie Sands, a shy Cockney pen-pusher working for a London travel agency, is dispatched by his boss, Mr. Bossom, to see what's delaying the opening of the firm's desert holiday camp. On the plane, Charlie meets Janet Brown, a glamorous newspaper reporter, seeking an interview with El Jabez, a ruthless sheik. Charlie falls for Janet, but she disdains him. Following a series of wild adventures, Charlie reaches the site, but meanwhile El Jabez, who has discovered valuable oil deposits beneath the camp, plans Charlie's liquidation. Mamud and Mustafa, deep-dyed scoundrels, are put on the job, but Nerima, a waif, protects Charlie. Later, the "hatchet men" mistakenly grab Janet, but Janet saves her own skin by dancing seductively before El Jabez. Charlie suddenly appears and embarrasses both Janet and El Jabez, but at this juncture Nerima turns out to be El Jabez's long-lost daughter. Janet gets her story and wins the now friendly El Jabez, the camp is opened, and an oil gusher makes Charlie a hero.

Production.—The picture strenuously weaves into its inconsequential tale gags that have never failed to raise laughs, plus a number of new ones, and all are lavishly and gaily festooned. Charlie Drake, who skilfully exploits his podgy figure and sings pleasantly, is an entertaining king-pin as Charlie; Sarah Branch looks a treat, though hardly like a woman journalist, as Janet; Peter Arne acts in all seriousness as El Jabez; and Rebecca Dignam delights as Nerima. The rest also do their stuff. The fun starts on the plane when Charlie accidentally entangles Janet in his safety belt, and extends to a desert shack where the bath taps and lavatory cistern discharge sand instead of water, dark villainy, mirages, harem hanky-panky and the knockabout camp opening, followed by the oil gusher. The lunatic highlights are signalled, yet such is the resourcefulness of the star and director that they create spontaneous and explosive laughter. Contrary to the famous song, the sands of this desert never grow cold.

Points of Appeal.—Disarmingly screwy tale, Charlie Drake's pull and improvisations, eager support, evergreen gags, lush staging, Technicolor and U certificate.

The Big Day

British Lion. British (A). Featuring Andree Melly, Donald Pleasence and Colin Gordon. Produced by Julian Wintle and Leslie Parkyn. Directed by Peter Graham Scott. Screenplay by Bill MacIlwraith. Director of Photography, Michael Reed. Musical Director, Muir Mathieson. 5,595 feet. Release September 5, 1960

BUSINESS drama, containing a subtle feminine interest. It describes the methods a boss adopts to select an employee for a seat on the Board. Jockeying by the contestants, each having domestic responsibilities, and the "off-stage" shenanigans of their womenfolk furnish its warp and weft. The hand-picked cast and resourceful director spin the tough, yet pliable, threads into holding and compact screen fare. Very good British "support."

Story.—George Baker, a managing director, decides to appoint a new director from his staff. The candidates are Victor Partridge, an introvert accountant, who, despite a wife and two children, is on intimate terms with Nina, his young secretary; Harry Jackson, the transport manager, married to Mabel, Baker's nagging sister; and Tom Selkirk, a slick salesman, also wed. Rivalry becomes hot, Partridge's peccadillo is revealed, and Baker learns that Jackson has been fiddling. He then realises that Selkirk may prove a bit too smart, and finally settles for yes-man Partridge. The latter gets his name on the firm's notepaper, but is given additional work, though no increase in salary. And, of course, Nina has to go.

Production.—The picture, which takes its audience through many departments of a commercial concern and peers into the employees' private lives, shows how closely the office and the home are related. Andree Melly is a cute, if conniving, Nina; Donald Pleasence convinces as the nervous, shabby Partridge; Harry H. Corbett scores as the wily Jackson; William Franklyn registers as the smooth Selkirk; and Colin Gordon is excellent as the cynical Baker. Genuine sentiment and astringent humour punctuate its main action, and the fade-out is neat.

Points of Appeal.—Closely knit tale, popular team, skilful treatment, sharp dialogue, handy footage and quota ticket.

Raymie

Warner-Pathe. American (U). Directed by Frank McDonald. Featuring David Ladd, Julie Adams and John Agar. 6,466 feet. Release August 1, 1960

PISCATORIAL parable, shrewdly geared for the satchel club trade. It's about a small boy who angles for a giant barracuda, but, after catching the big fish, experiences an emotional pang and lets it go. David Ladd has an ingratiating manner and extracts a sound philosophy from the artless amalgam of sentiment and humour, presented against appropriate sea and beach backgrounds. Good "second."

Story.—Raymie, a small boy whose pretty, widowed mother, Helen, works as a waitress, hopes one day to catch Old Moe, a giant barracuda. Raymie is popular with many other fishermen, particularly Ike, a handsome bachelor who fancies Helen, yet is reluctant to take the plunge, and R. J. Parsons, an elderly and wealthy philosopher, but gets on the nerves of Rex, an irascible cuss. R.J. has a heart attack and when he recovers he gives Raymie all his equipment. After trading a cherished knife for bait, Raymie hooks Old Moe and everybody rallies round, including Rex, but at the last moment, Raymie, who now looks upon Old Moe as a friend, cuts the fish loose. Meanwhile, Helen lands Ike.

Production.—The picture, kindergarten "The Old Man and the Sea," contains much symbolism, yet shoots a flexible line that will delight youngsters without irking grown-ups. David Ladd acts naturally as the eager, sensitive Raymie; Charles Winninger and Frank Ferguson score in contrast as R.J. and Rex; and Julie Adams and John Agar furnish a conventional love interest as Helen and Ike. The settings have a salty tang, and there's a tuneful theme song, rendered by Jerry Lewis, for good measure.

Points of Appeal.—Wholesome yarn, clever performance by David Ladd, experienced old-timers, compelling family angle and U certificate.

Noose for a Gunman

United Artists. American (U). Directed by Edward L. Cahn. Featuring Jim Davis, Barton MacLane and Lyn Thomas. 6,214 feet. Release August 1, 1960

HARD-BOILED outdoor melodrama, hingeing on a ding-dong battle between a much-maligned gunslinger and lawless cattle folk. The tale lacks originality, but experienced players and a resourceful director offset the obvious by vigorously reburnishing the clichés. It has pace, sufficient romance to appease the fair sex, a rousing fade-out and more than adequate technical pr[illegible]tation. Good "second."

Story.—Case Britton, a gunslinger, visits [illegible]ock Valley, his home town, to warn citizen[illegible] that Jack Cantrell, a notorious bandit, is on t[illegible] war path. He gets a hostile reception because [illegible] had earlier liquidated the trigger-happy sons [illegible]arl Avery, a ruthless land baron. When Cas[illegible]eets Della, his fiancée, Link Roy, a thug empl[illegible]d by Avery, insults Della hoping to goad Case [illegible]o a fight, but Case outwits him and other ho[illegible]ums. Case, who suspects that Avery is workir[illegible] with Cantrell, helps Tom Evans, the marshal, [illegible]ait a trap for Cantrell, but Evans stops a bulle[illegible] Case promptly "borrows" Evans's badge an[illegible] soon brings about the bad lads' exterminatio[illegible] and settles Avery's hash. Case then rides on t[illegible] fresh pastures, accompanied by Della.

Production.—The picture gains its titl[illegible] from a noose hanging at the entrance to Rock[illegible] alley and the circumstances in which Case a[illegible]ds a "stiff neck," furnish the melodrama's [illegible]ough core. Jim Davis is quick on the draw as [illegible]ase; Lyn Thomas creates feminine interest as [illegible]ella; and Ted de Corsia, Leo Gordon and [illegible]rton MacLane are in their element as 'agg[illegible]ssors Cantrell, Link Roy and Avery. It has few c[illegible]nedy touches, but virtue clearly triumphs over [illegible]e as the curtain drops.

Points of Appeal.—Straightforward tale, virile team, realistic atmosphere, handy length [illegible]d U certificate.

I Passed for White

Warner-Pathe. American (A). Directed by Fred M. Wilcox. Featuring Sonya Wilde, James Franciscus and Pat Michon. 8,267 feet. Release not fixed

RACIAL melodrama, set in New York. It concerns a pale-faced negress who wins a white husband by concealing her true colour, but eventually learns that happiness cannot be founded on a lie. The miscegenation theme has a built-in heart interest, but uneven acting and direction denies it full expression. Trite dialogue and excess footage are additional impediments. It could and should be drastically cut. So-so "double-bill."

Story.—Bernice, a light-skinned negress, is miserable among her own folk and decides to pass for white. Changing her name to Lila Brownell, she flies to New York and on the plane meets Rick Leyton, a handsome socialite. She obtains an office job and she and Sally Roberts, another typist, pal up. Later, Lila again sees Rick. They fall violently in love and marry, but Lila finds it difficult to keep her secret from Rick and his starchy parents. Her troubles multiply when she becomes pregnant and her anxiety about her still-born child's colour results in Rick thinking she has had an affaire with a negro. Realising that her broken marriage is beyond repair, Lila returns to her people and leaves no forwarding address.

Production.—The picture proves that the offspring of mixed marriages are cruelly tainted, but arrives at its logical conclusions through tortuous and novelettish paths. Sonya Wilde has her moments as Lila alias Bernice, the girl who gets the worst from both worlds; and Pat Michon pleases as the faithful Sally; but James Franciscus is weak as Rick; and Griffin Mills and Elizabeth Council ham as Mr. and Mrs. Leyton. In all, cheap, insignificant "paper back."

Points of Appeal.—Feminine angle, adequate staging and provocative title.

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PRODUCTION

–continued from page 25

since "Operation Amsterdam." It's the Betty Box-Ralph Thomas production of "No Love for Johnnie," based on Wilfred Fienburgh's top selling novel.

Finch plays Johnnie, an MP consumed by ambition, who believes Westminster is the gateway to power and success. Playing opposite is Mary Peach, as Pauline Gray, the girl who attempts to change his life.

The picture, with Billie Whitelaw and Stanley Holloway, starts studio work at Pinewood on Monday.

\+ + +

WHAT else is coming along from Rank?

Roy Baker's "The Singer, Not the Song," with Dirk Bogarde, John Mills and Mylene Demongeot, is scheduled to finish tomorrow and the new Norman Wisdom comedy, "The Bulldog Breed," produced by Hugh Stewart and directed by Bob Asher, goes into Beaconsfield Studios following Weymouth locations.

The bulk of Pinewood's stages, incidentally, are now being devoted to building for Fox's "Cleopatra." This is set to start at the end of August.

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"WHAT GOES UP" is the title of Warwick's next comedy, which will have pretty much the same cast as "In the Nick." Frank Norman wrote the script and production is expected to start soon.

Set for September in Yugoslavia: Warwick's Western, "The Hellions."

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WARWICK contract actress Anne Aubrey is in Yugoslavia, starring with Vittorio de Sica in Avala Films' "Caroline." "Caroline" is a large-scale Yugoslav-French production in colour, and will be made with English dialogue.

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FILMING began this week at Ardmore Studios on the Raymond Stross-Sidney Buchman production for 20th-Fox release, "The Mark." Raymond Stross produces and Guy Green directs this CinemaScope production, which stars Maria Schell, Stuart Whitman and Rod Steiger.

Production will be entirely at the Irish studios.

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"WATCH YOUR STERN," Peter Rogers' latest comedy for Anglo Amalgamated, is now on the music stage at Pinewood.

Score is by Bruce Montgomery, who has been associated with many Rogers comedies.

YOUR FILMS

–continued from page 15

August. In September, the super-super will start long term engagements at ABC halls in Birmingham and Glasgow.

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THAT other phenomenal "hard ticket" job, "South Pacific" (Twentieth Century-Fox—Todd-AO) carries on at the Dominion, Tottenham Court Road. It's now well in its third year!

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NOW A quick look at the "foreigners." Gala's "Sins Of Youth" (French), supported by "Travelling Light" (British), sticks fast to the Cinephone, Oxford Street; and Gala's "Republic Of Sin" (Franco-Mexican) has clicked at the Berkeley.

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CROSS-CHANNEL'S "Les Grandes Familles" (French) is doing fine at the Paris-Pullman, while "Black Orpheus" (Curzon—Franco-Italian) continues to draw both the carriage and the LPTB trade to the Curzon.

All's well in the West End.

On release

"CIRCUS OF HORRORS" (Anglo Amalgamated—British) is easily the biggest money-spinner of the current releases. Last Sunday, its third, was a corker. Star-spangled horrific tinged with sex, it wisely eschews pathology, psychology and all the other "ologies." The "ninepennies" like their chillers straight.

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THE REGAL X certificate "double bill," "The Flesh And The Fiends" (British) and "Riffi And The Women" (French), has fallen a little short of the "Circus Of Horrors" class, but nevertheless had a satisfactory opening week. It's definitely an exploitable programme.

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"NEVER LET GO" (Rank—British), X certificate "thick ear," finished well on the right side. I must confess I thought it pretty violent, yet found top comedian Peter Sellers' stab at melodrama intriguing. Obviously, I'm not the only one.

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THE DISNEY unit programme, "Toby Tyler" and "Zorro The Avenger," is doing its share. Some exhibitors feel that its release should have been delayed until the kids are home, but what with the shortage of films and other unsurmountable snags this is easier said than done.

\+ + +

I HEAR that "In The Nick" (Colum a—CinemaScope—British) got off to a sl oth start. The "big house" burlesque co-star An-thony Newley, Anne Aubrey and James oth and they've quite a following.

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IT SEEMS that "Sergeant Rutledge" (W rner-Pathe) failed to earn its stripes, anyway in Lon-don. Maybe its luck will change in the long grass.

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ALSO a disappointment has been "A The Fine Young Cannibals" (MGM—Cinema ope). It's got cast and production values, but lls a tall, complicated and unsympathetic story.

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YOU can't keep Anglo Amalgamated out of the news. "Sign Of The Gladiator" (Anglo Amalgamated—Dyaliscope—Italian) is doing outstanding business in pre-release spots, and "Carry On Nurse" (Anglo Amalgamated—British) will be re-issued to independent and circuit exhibitors on August 1. Nice timing.

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LASTLY, a word for Regal's successful re-issue "double bills," "The Kid From Brooklyn" and "They Got Me Covered"; and "Wuthering Heights" and "Up The Creek." They're consistent money-spinners.

TRADE SHOWS

LONDON

July 18:
Oklahoma Territory; It's Cold Outside. United Artists. Own Theatre. 10.30 a.m.
Mining Review (U). Data. Celluloid. 10.30 a.m.

July 19:
Hello London. Regal. Corner Theatre, Soho Square. 10.30 a.m.

July 21:
The Bellboy (U); Two shorts. Paramount. Plaza, Piccadilly Circus. 10.30 a.m.

MANCHESTER

July 21:
The Brides of Dracula (X). Rank. Theatre Royal. 10.45 a.m.

LATE EXTRAS (LONDON)

July 15:
The Entertainer (X). British Lion. Studio One. 10.30 a.m.
Strangers When We Meet (A). Columbia. Own Theatre. 10.30 a.m. and 2.30 p.m.

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ABC, LONDONDERRY

Designed for a warm welcome

AFTER reconstruction work that extended over twelve months, the Rialto, Londonderry, has reopened to a new life as the ABC.

An exterior design has been arrived at that reduces maintenance to a minimum. The elevations have been treated in a simple manner, with facing brickwork extending to the reveals of the main approach doorways: exposed aggregate surrounds the picture-frame corridor overlooking Market Street. There is a plaque-style vertical fluorescent name sign adjacent to the main entrance, and the design of this has been integrated with the structure of the building.

For motoring patrons, the car park is marked by an illuminating sign of the company's emblem.

The main doors are of polished mahogany, with a polished terrazzo reveal lining, and they lead directly into a long approach foyer, from which there is access to the balcony as well as the stalls: this long foyer provides queueing space for patrons in bad weather.

The sales kiosk and pay-box are situated centrally in this foyer close to the main doors, and both are finished in polished beech, with Texturide facings.

Floor of the entrance hall is terrazzo paving in a modern design, the walls being finished in pastel shades. Acoustic tiles in the ceiling have the effect of deadening the noise usually associated with mustering or waiting areas.

Lighting in the foyer is a warm combination of tungsten and fluorescent, designed to prepare the patron for the dimmer lighting of the auditorium.

Modern decor

A "warm" modern decor has been used in the auditorium. Simple, but colourful curtains, adorn the proscenium and extend from wall to wall. The walls are attractively treated in textured pastels, and the ceiling descends in steps from the balcony to the stage front.

Here the decorative lighting consists of a pattern of specially designed fittings mounted directly on the main and under-circle ceilings, supplemented at the stage end by an array of small, decorative downlighters.

The proscenium curtains, in silver grey, are continuously and evenly illuminated by a newly developed form of lighting presentation housed in the circle front, instead of in the traditional footlight position. These visual effects are variable and are controlled from the projection box.

In common with modern practice, special

continued on page 36

Exterior of the modernised ABC, Londonderry, is designed with ease of maintenance in mind

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Talking TECHNICALLY

FROM Rank Precision Industries, I learn that the first installation in this country of the Cinemeccanica 70/35mm. projector has just been completed at the Carlton, Walthamstow, and is due to open early in September. The equipment includes standard six-track Gaumont-Kalee magnetic-optical sound.

Gaumont-Kalee has the exclusive selling rights for this Italian machine in many overseas countries (including, of course, most of the Commonwealth), and I gather there is considerable interest in it abroad.

The Maritime Division of RPI has just equipped two cinemas on the Union Castle ship Windsor Castle due to make her first cruise on July 14.

The passenger cinema has 16mm. GB-Bell & Howell Model 609 arc projectors, with facilities for optical and magnetic sound reproduction; They are fitted with anamorphic lenses. The screen is 20ft. x 7ft. 6in., and has electrically-controlled masking equipment for standard, wide-screen and CinemaScope presentation.

The crew's cinema is equally up to date, but on a smaller scale. Projection is by GB-Bell & Howell 631 projectors. The screen, 13ft x 5ft., is housed in a permanent box fitted to the deck-head and is unrolled as required.

I have no information as to who will operate these machines. The job of projectionist on such a ship would seem to offer many attractions.

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A MAJOR problem in CinemaScope production has always been arranging a close-up or two-shot to fill the screen width, without leaving empty spaces. The suggestion has been made that gate masking and screen masking should be adjustable, their movements synchronised so that the picture width can be reduced where the type of shot demands it.

From Japan comes a different idea. A paragraph in the *Far East Film News* reports a system providing "flexible enlargement and reduction of screen images." Invented by Shochiku Chuo Gekijo, of Tokyo, it appears from the description to be an optical method of changing from normal to anamorphic projection, actuated by means of an "electronic brain" (a much overworked term!) which receives signals from a magnetic track on the print, and synchronises the lens adjustment with movement of the screen masking.

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JUDGING from this publication, it will not be long before the success of Japanese still cameras will be repeated in the cinematograph field. While many of the advertisements are of American equipment, the announcements of Japanese manufacturers indicate that a wide variety of Japanese-made equipment is available.

Illustrated are three projectors, a new range of lenses known as the Proskar (normal and anamorphic), and all accessories. CinemaScope projection, 70/35mm. projection, six-track sound, xenon lamps—all are available.

Unfortunately only one British firm appears to be interested in the Far Eastern market—Rank Precision Industries, which advertises seating and, in the editorial columns, illustrates the Newall camera and the Varotal lens.

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REMARKABLE records are being set up by the astounding runs of "South Pacific." It has just closed at the Gaumont, Manchester, after running for two years six weeks—a record run of any film at a provincial theatre in this country.

I am told during the whole of that period the one copy of the film was used, which ran through the projectors 1,248 times; the chief projectionist, T. Wynne, states that not once did the film break. One and a half million people saw the film at the Gaumont.

"South Pacific" is still running at the Dominion, Tottenham Court Road, where a still greater number of runs is being clocked up.

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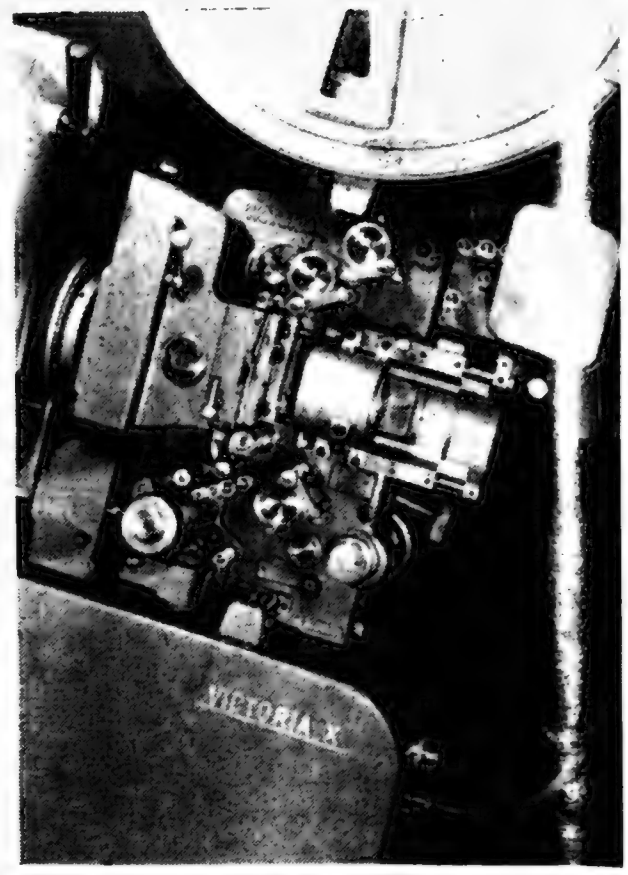
THE latest installation of the Philips 70/35mm. Todd-AO projector (on which every copy of "South Pacific" has been run) is at the Futurist, Liverpool, recently acquired by ABC. Frank Durban, of Brockliss, tells me that the installation includes complete Philips six-channel sound, with the new model 110A. Peerless arc, similar to that installed at the Columbia, Shaftesbury Avenue.—R.H.C.



First installation in this country by RPI of the Cinemeccanica 70/35mm. projector is at the Carlton, Walthamstow, which is due to open in September

ABC, LONDONDERRY —continued

attention has been given in the seating arrangements to the provision of spacious knee-room and ease of access. The seating, itself, is upholstered in foam rubber, covered with fine English worsted velvet in a red-rust shade.

Carpeting throughout is of high grade Wilton, having a small all-over pattern on a rich red ground.

The screen supplied by Andrew Smith Harkness has masking to accommodate all modern techniques.

The sound system installed is an RCA type LG.230. This equipment is designed for high quality reproduction of optical sound tracks.

The basic components of the LG.230 are two RCA LMI.9031 rotary stabiliser soundheads with twin prefocused exciter lamps fed by a DC power supply. The exiter lamp supply unit, voltage amplifier, power amplifier and monitor/emergency amplifier are located in a standard RCA rack. The two-way stage speaker system comprises a LF unit in bass baffle and HF speaker unit with multi-cellular horn.

This equipment is similar to a considerable number of RCA sound systems operating successfully in ABC cinemas throughout Great Britain.

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All the work was carried out under the direction of C. J. Foster, ABC architect, the assistant architect being Alan Morgan. Manager of the new ABC is F. J. Hyland, who also managed the Rialto.

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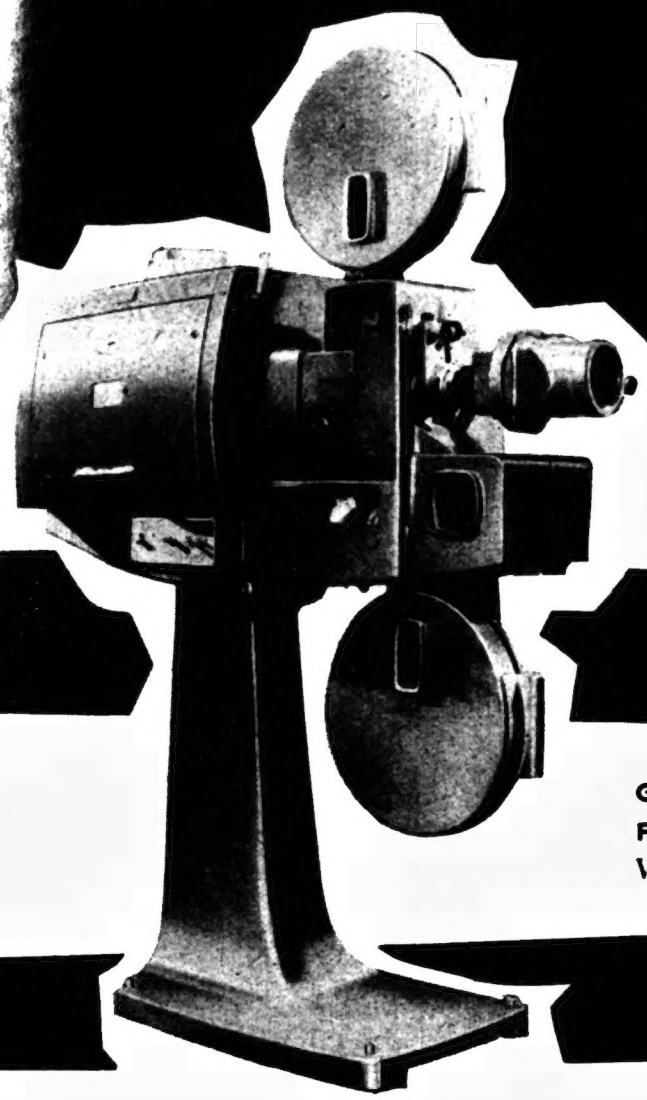

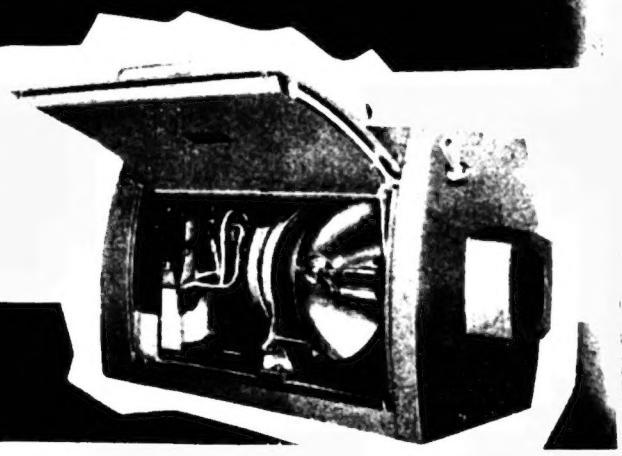

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Properties of Cold Mirrors

THE need to reduce the gate heat when using high-powered light sources has led to the development of various types of heat-absorbing filters which serve to reduce the infra-red content of the light, in which are found most of the heat rays.

Such filters have the disadvantage that they get very hot and are liable to crack, and need considerable cooling; on the other hand, they are relatively inexpensive.

A more effective system is the use of the so-called "cold light" arc mirror, which reflects light rays into the gate but transmits the unwanted infra-red radiation, which is dissipated at the back of the lamphouse. The coating is applied in the same way as the "blooming" of a lens.

A paper from Bausch and Lomb in the *SMPTE Journal* discusses the properties of such cold mirrors.

Fig. 1 demonstrates that a large proportion of the energy from a high intensity arc lies outside the visible region (from 0.4 to 0.7μ) and in the infra-red, up to and beyond a wave-length of 2μ. If all the infra-red radiation could be eliminated, there would be a reduction of 61 per cent. in the radiant energy reaching the film.

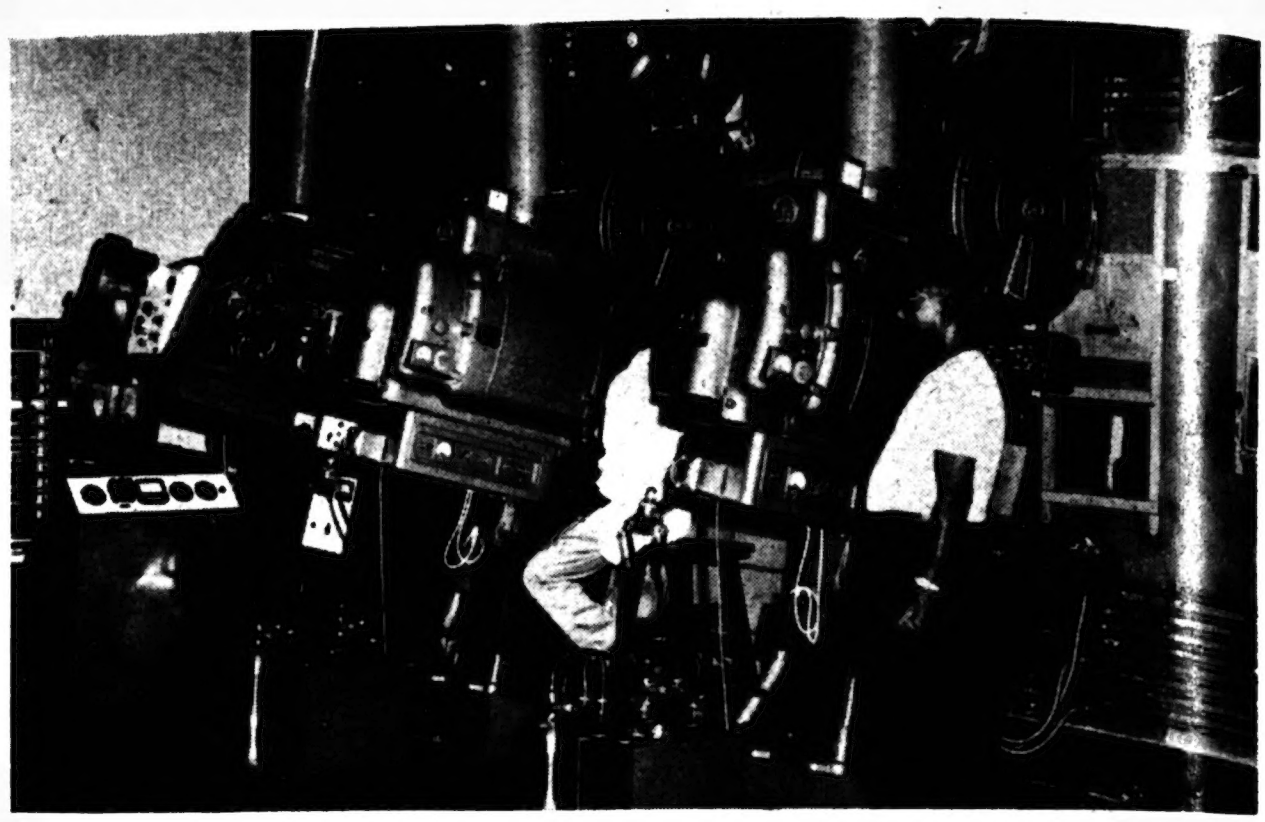
A practical coating for a cold mirror comprises 15 films alternately of high and low refractive index (respectively zinc sulphide and magnesium fluoride) each layer having a thickness of one-quarter of a wave-length of blue-green light. The coatings are applied to the rear of the mirror, so that they are protected from pitting by the arc.

The white-light reflectance of a mirror of this type is greater than 90 per cent. comparing favourably with that of a silver reflector.

As shown in Fig. 2, its transmittance extends over the entire visible spectrum, while in the infra-red the average reflectance falls to less than 15 per cent.

A total reduction of about 41 per cent. in the heat reaching the film is effected; even better results are obtained with a tungsten lamp, because of the greater infra-red content of its light. The reflector may be used in conjunction with a heat-absorbing filter, giving a further reduction of 7 per cent. in the gate heat.

It will be seen that the reflectance curve shows peaks in the visible region, which may be the cause of reports from some projectionists of an increased colour contrast.



The projection room of the 1,300-seater air-conditioned Cathay Cinema, Singapore, one of the first in the Far East to have facilities for screening Todd-AO installed. The projectors are Cinemeccanica 70/35mm., with Superzenith type 450 arc-lamps. The third machine at the far end is a GK21 projector

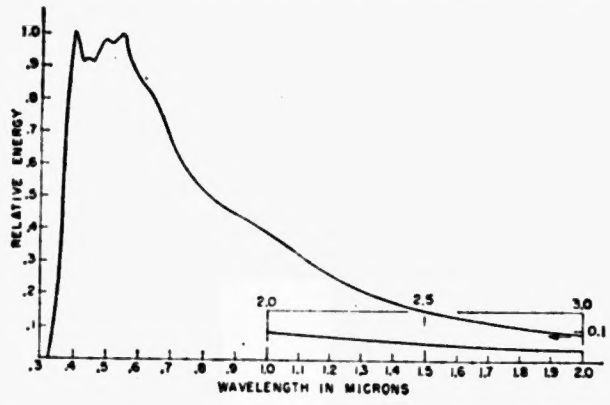


Fig. 1.—Representative relative spectral energy distribution in high-intensity carbon arcs

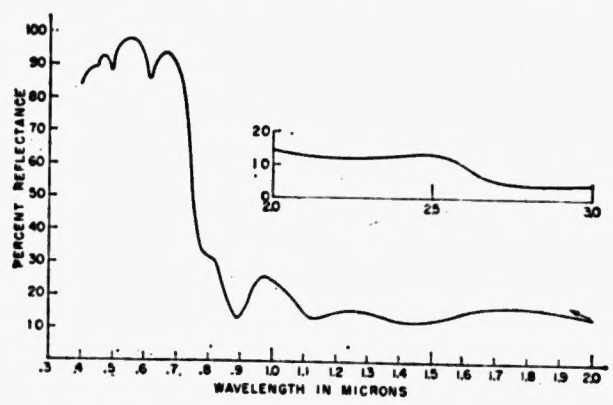


Fig. 2.—Measured spectrophotometric reflectance of a representative 15-layer cold reflector coating, lacquer protected

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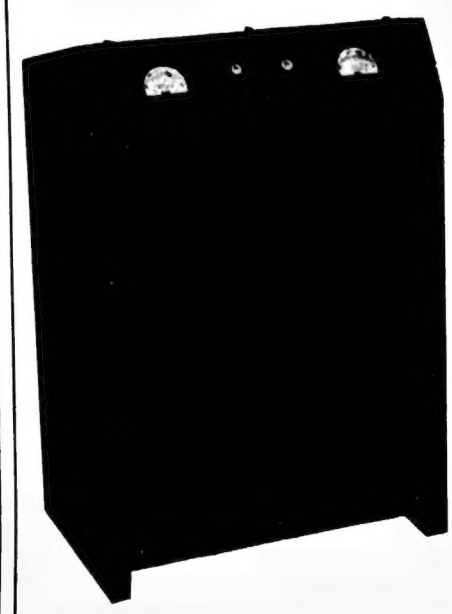

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